VOGUE

1950

MID-CENTURY
FASHIONS
FACES
IDEAS



ADVANCE RETAIL TRADE EDITION

TRAVEL HANDBOOK

Incorporating Vanity Fair
January 1950

Price 50 Cents in U. S. and Canada
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VOGUE TRADE EDITION

January

1950 MID-CENTURY FASHIONS, FACES, IDEAS

FASHION: "UNDER FURS, SUMMER COLOURS, SHIRT DRESSES" (pages 140 and 141): ". . . new standard of fashion for the South, the spring to come". For you—potential basis for reorders when they are promoted with conviction; with consistency.

"NEWS: THE SUIT-JACKET TOPCOAT" (pages 146 and 147): good companion to sell with "Now-and-Now-On" fashions we reported in December, and with new under-coat fashions currently arriving. Topcoat news: "greatcoat cloth" (i.e. fleece, wool broadcloth).

"YOUNG SUITS: YOUNG PRICES" (pages 148 and 149): (1) the box-jacket suit with ¾-sleeves; (2) "the new long torso look" for a suit—both salient ideas to highlight in your spring collections of young fashions.

VOGUE'S RESORT REPORT (pages 119 through 126): notables under the sun now, and again in late spring. VOGUE SAYS: "This is the year of the shirt", and points up checks. Note the bathing suit pages for new fabrics, treatments. The poncho is new and news with bathing suits and shorts.

"1950 CLASSIC: THE RED SHOE" (pages 142 and 143) shows why you should "keep a weather eye . . . on the coloured shoe idea". Excellent promotable traits: ". . . the red shoe goes everywhere . . . it is worn with red, or as the one spark . . . with other colours". Two pages, too, on "THE BLUE SHOES, A FOUR-SEASON FASHION"—examples are most probably in your store right now for right-now promotion.

FABRICS: "WARDROBE PLANNING; FABRICS DIRECTORY, 1950" (pages 104 through 109) significantly points up "more colour, new colour—in new ways". Our editorial forecast shows the gamut of fabrics—from fleece coatings for spring to silk organzas—each appointed for its likely success throughout the coming season.

FACES: "MID-CENTURY BEAUTY" (pages 112 through 115): fresh January theme to supply the coming customer demand for new-year beauty ideas. Augment planned promotions in your Cosmetic Department, and Beauty and Corset Salons with Vogue predictions; Vogue "handles". Our editors include: "1950 face; 1950 hair" and "1950 body line—suit, brassière, girdle".

IDEAS: "TROPICAL FASHIONS, 1950"—"MEN'S CLOTHES" (pages 116 and 117) reports "straight brilliance . . . now well-established". Key selling words for these resort-and-later clothes—the red cotton dinner jacket, the plaid shirt, the lightweight tweed jacket: all "cool and easy, and handsome".

"WE LIKE THE TWEEDY AIR" (pages 136 and 137). Here, a 1950 sales idea for tweeds and perfumes to wear with tweeds—VOGUE SAYS: "This year, plan tweeds alone or carefully combined".

"SNOW-COUNTRY EVENINGS: NEW SEPARATES" (pages 132 and 133)—seen from a selling vantage point, they lead a double life in customer wardrobes: "for an after-ski evening . . . or any country evening at home".

**REPRINTS OF THIS QUOTATION MAY BE ORDERED WITHOUT CHARGE—PAGE 10, THIS TRADE EDITION.*

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VOGUE, JANUARY, 1950, VOL. 115, NO. 1

Fashions for Spring:

SPOTLIGHT ON THE SHOE

***The** shoe is important this spring . . . the specific shoe that looks right and new in the fashion plan. And shoes must be sold as a part of fashion.*

Skirt lengths are inching up; ***shoes are in focus day and evening.***

There's a revival of sheer cloths; ***a need for shoes with an open look.***

Tweeds and fleeces gain importance; ***polished leather pumps are their best accent.***

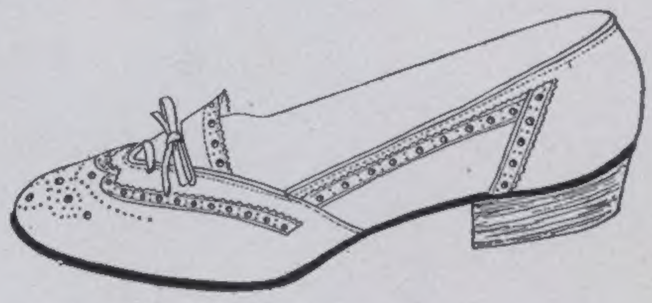
A wave of colour continues in clothes; ***new and many colours appear on foot.***

And there is in shoes, as in ready-to-wear, a demand for quality, for value, for good basic design and construction . . . examples of which we spotlight here.

DESIGNS AND DETAILS. The feeling is for an "open" look . . . straps, cross-straps, cut-out motifs. The shell shape continues, d'Orsay cuts important. Open toes or heels in late-day, evening shoes. To watch: a growing interest in asymmetrical lines, in cut or straps. A new demand for built-up leather heels. Flats with uplifting details . . . buckles, stitching, ties.

LEATHERS. Polished calfskin and kidskin look best with most street clothes. Special late-day news: lace-patterned pastel kidskin. Patent leather hits a new peak in interest, appears in new shapes in many new colours. (Almost-classic: navy-blue patent leather.) Some suède will sell for late day, in the right colours for all day. Into summer: nylon mesh, raffia, many fabrics.

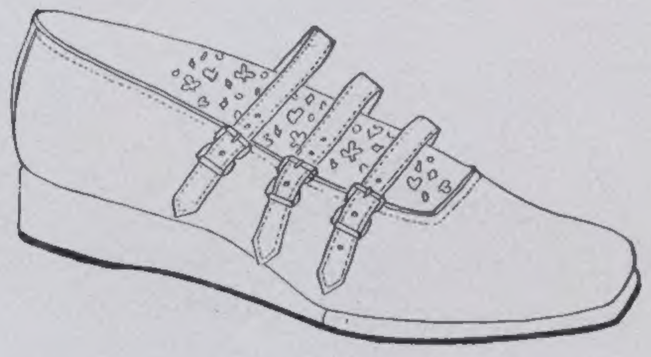
COLOURS. Navy blue will lead as the spring colour, the all-year colour. Reds have biggest news. They are versatile, brilliant accent . . . counter-parts to the pink-to-red range in ready-to-wear. Blonds to balenciagas follow the important beige-to-tawny range in clothes . . . will grow in importance and wearability later on. Pastels and off-white play up to pale-toned evening clothes. Light touch: white "collars" on navy blue.



NEW OXFORD: SLIM, FLAT
Polished calfskin; perforated, tied.
Black or rust.
Heel: 8/8. #P332; $8.75.
Delivery: immediate.
I. MILLER & SONS, INC.
43-10 23rd Street, Long Island City, N. Y.



AN OPEN AND CLOSED CASE
Domac-type leather flat.
Camel, sherry, red, grey, others.
Heel: 6/8 wedge. #Loop the loop; $5.25.
Delivery: 5 weeks.
LISSAK & CO.
47 West 34th Street, N. Y. C.



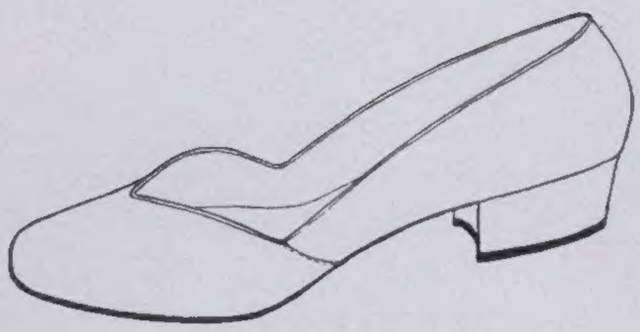
STEPLADDER STRAPS
Kidskin shoe, strapped and buckled.
Red, green, violet, others.
Heel: low wedge. #Stepladder; $5.20.
Delivery: 4 weeks.
JOYCE
Pasadena, California

All prices quoted are wholesale.

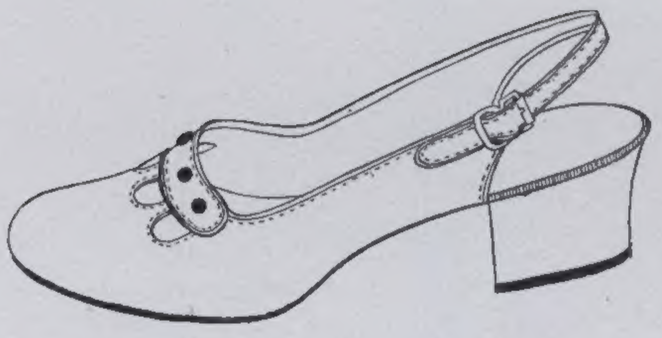
LOW

Heels

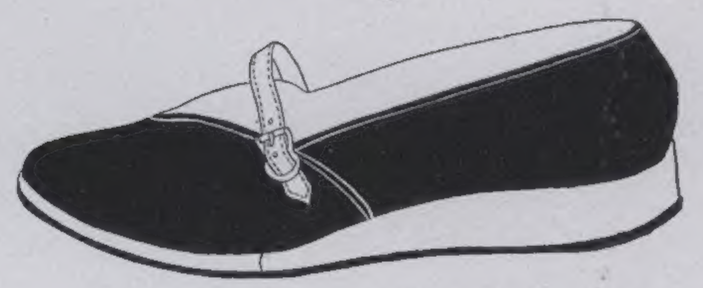




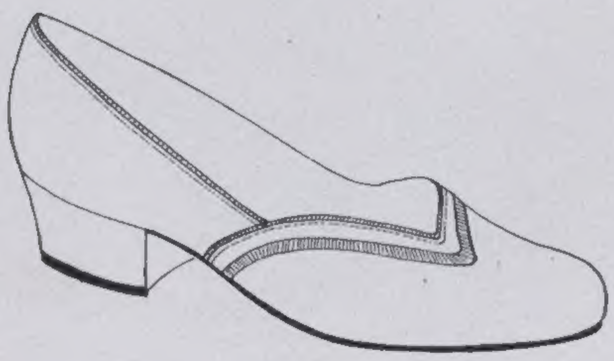
NEW FLAT: GUNMETAL PATENT
V-throat pump in black or gunmetal patent leather. (Other leathers/colours.)
Heel: 8/8. #Sugar Scoop; $5.00.
Delivery: January.
TOWN & COUNTRY SHOES, INC.
350 Fifth Avenue, N. Y. C.



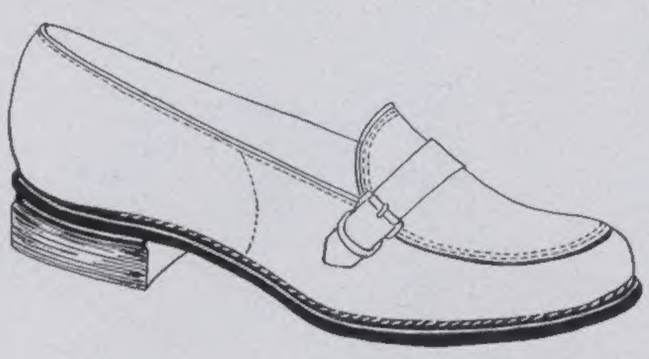
BUTTONED SUÈDE
Open-heeled suède pump. Blue, black.
(Also calfskin in other colours.)
Heel: 12/8. #Glamour; $2.90.
Delivery: January 15th to February 1st.
THE NEVELK COMPANY (*"Cathy Originals"*)
Hallowell, Maine



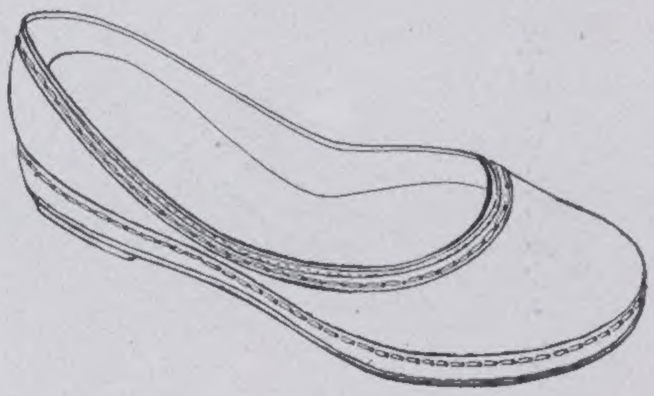
HANDSOME TWOSOME: SUÉDE, KID
Suède shoe with kidskin heel, strap.
Blue with green or geranium; also solids.
Heel: low wedge. #Bar Point; $5.20.
Delivery: 4 weeks.
JOYCE, INC.
Pasadena, California



ASYMMETRICAL FLAT
Low-cut suède flat. Black, grey, blue. Heel: 8/8. #887D36; $4.60.
Delivery: January 25th.
WOHL SHOE COMPANY (*"Jacqueline"*)
1601 Washington Avenue, St. Louis 3, Mo.



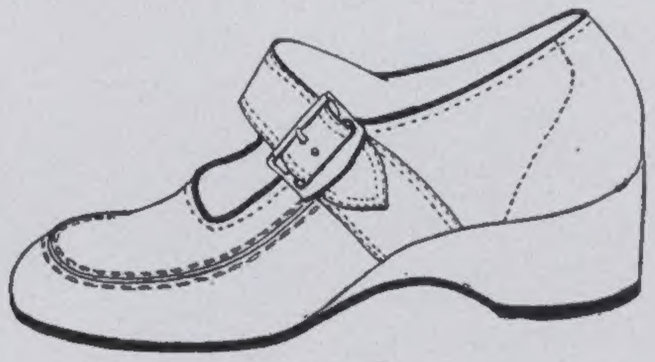
BUCKLED MOCCASIN
Stitched elkskin moccasin. Burgundy, brown, red, others. Heel: flat. #Bonita; $3.90.
Delivery: immediate.
H. C. GODMAN CO. (*"Tarsal Traveler"*)
47 West 34th Street, N. Y. C.



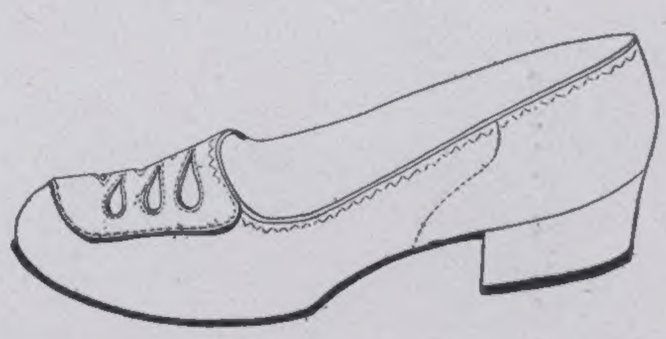
FASHION DOWN TO EARTH
Saddle-stitched calfskin.
Camel, red, others. Heel: flat (concealed height). #Piccadilly pump; $5.25.
Delivery: January.
SANDLER OF BOSTON
15-33 Rusfield Street, Boston



LOW WEDGE
Elkskin oxford flat.
Tawny tan, red, green.
Heel: 6/8 wedge. #Mittens; $4.35.
Delivery: immediate.
GENERAL SHOE CORP. (*"Fortunet"*)
Nashville, Tenn.



CALF WEDGE ON SUÈDE
Strapped suède shoe, calfskin heel.
Navy blue, green, balenciaga, red, black.
Heel: 13/8. #Paddock; $11.00.
Delivery: February 25th.
JULIAN & KOKENGE (*"Scuffies by Footsaver"*)
280 South Front Street, Columbus 15, Ohio

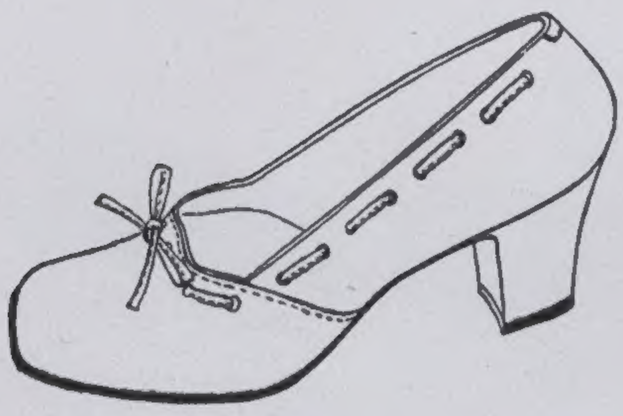


BABY TOE/LITTLE HEEL
Shell calfskin flat. Black, red, navy, others.
(Other colours in suède and linen.)
Heel: 10/8. #F178; $6.25.
Delivery: mid-February.
MELORI SHOE CORP. (*"Toni Drake"*)
60 Fulda Street, Boston 19, Mass.

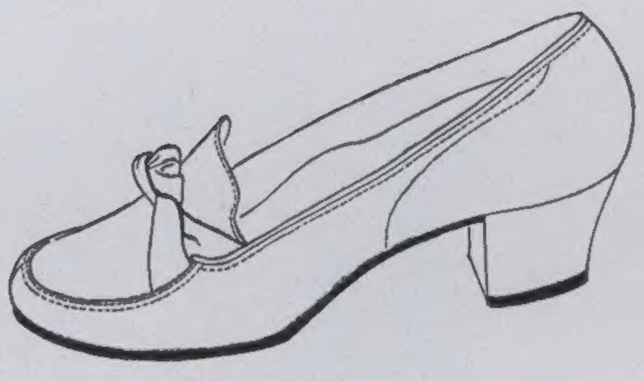
All prices quoted are wholesale.

FOR TOWN

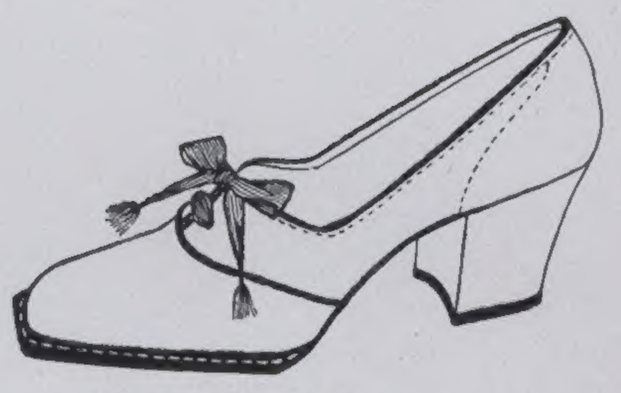
walking shoes



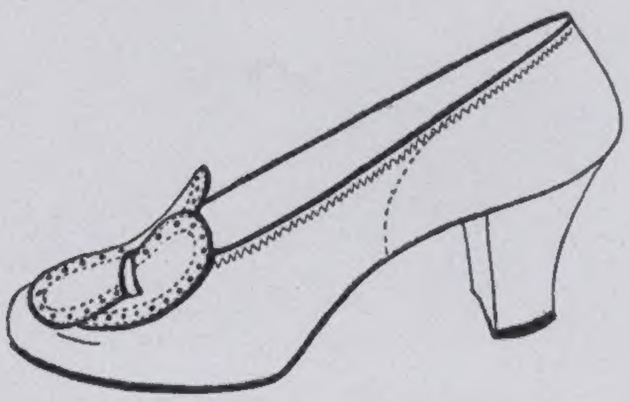
LACING NEWS
Calfskin pump; leather-laced.
Red, green, navy blue. (Also suède.)
Heel: 16/8. #Lariat 43244; $6.50.
Delivery: January.
UNITED STATES SHOE CORP. (*"Red Cross Shoes"*)
Cincinnati 7, Ohio.



HIGH-TONGUED CALFSKIN
Wall-toed calfskin pump.
Black, other colours to order.
Heel: 14/8. #7169; $4.25.
Delivery: February 15th.
ROTH, RAUH & HECKEL, INC. (*"Stylearch"*)
Ripley, Ohio.



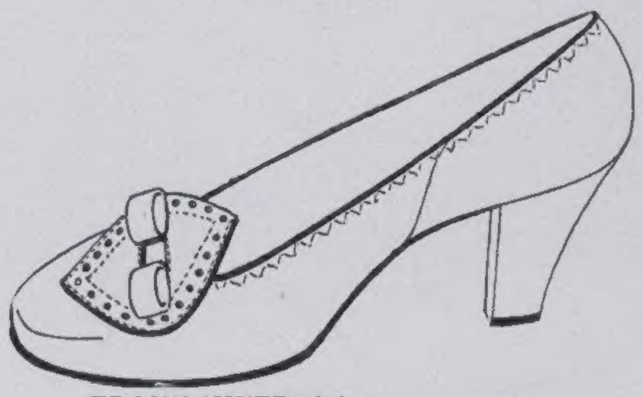
LOW-CUT OXFORD
Calfskin oxford with squared sole.
Black, navy blue. (Also suède.)
Heel: 14/8. #Rascaltie 3336; $10.00.
Delivery: January.
FLORSHEIM SHOE COMPANY
Chicago, Ill.



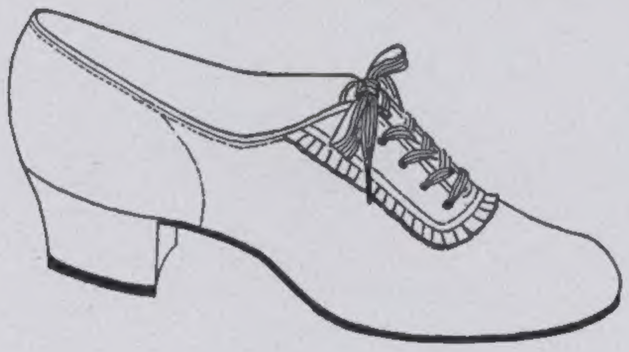
WALLED-TOE SPECTATOR
Calfskin pump, perforated tongue.
Black, brown, navy blue.
Heel: 18/8. #Theme; $5.90.
Delivery: January.
BROWN SHOE COMPANY (*"Naturalizers"*)
1600 Washington Ave., St. Louis.



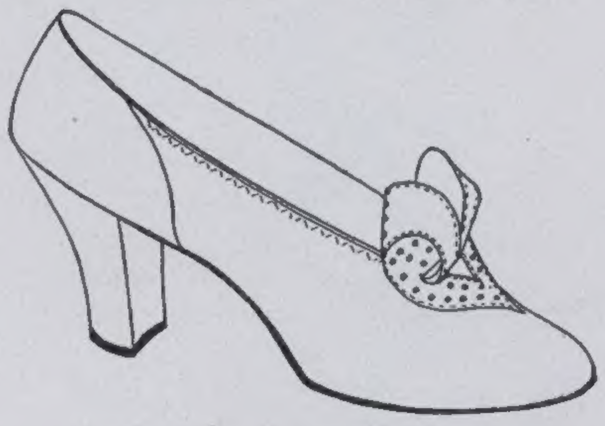
DETAIL PUT ASIDE
Calfskin pump, perforated design. Tan, black, navy blue.
Heel: 18/8 wall. #Cascade; $8.75.
Delivery: 8 weeks.
HAMILTON SHOE COMPANY (*"Delmanette"*)
2107 Lucas Avenue, St. Louis, Mo.



FRONT INTEREST
Calfskin pump, wall toe.
Black, brown, navy blue.
Heel: 20/8. #Cadence 4355; $5.40.
Delivery: January 20th.
NATURAL BRIDGE SHOEMAKERS
Lynchburg, Virginia.



FRINGED BUCKSKIN
Buckskin oxford in chamois colour.
Heel: 12/8. #Fashion 1351; $6.10.
Delivery: January through March.
"Foot Rest Shoes"
KRIPPENDORF-DITTMAN COMPANY
317 East 7th Street, Cincinnati



APPLIQUÉD CALFSKIN
Calfskin pump, perforated trim.
Black, navy blue. (Other leathers/colours.)
Heel: 18/8. #Elfin Pump; $8.50.
Delivery: February/March.
GEO. E. KEITH COMPANY (*"Walk Over"*)
Brockton 63, Mass.

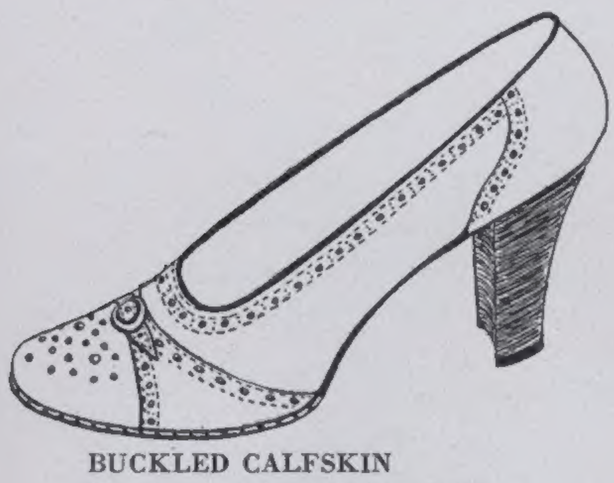


POLISHED SPECTATOR
Calfskin pump, perforated toe.
Tan, navy blue, black.
Heel: 21/8. #5774; $7.50.
Delivery: December.
TWEEDIE FOOTWEAR CORP.
Jefferson City, Mo.

All prices quoted are wholesale.

Spotlight Shoes

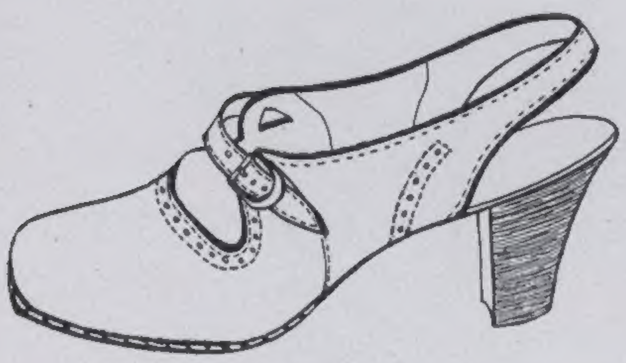
built-up leather heels . . .



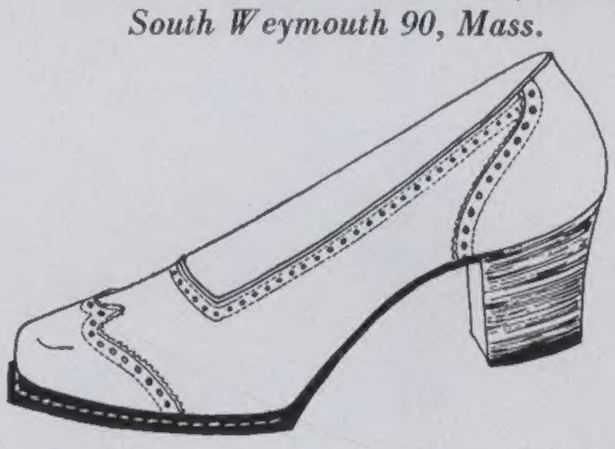
BUCKLED CALFSKIN
Perforated calfskin, built-up leather heel. Brown, red.
Heel: 21/8. #6670; $12.50.
Delivery: immediate.
I. MILLER & SONS, INC.
43-10 23rd Street, Long Island City.



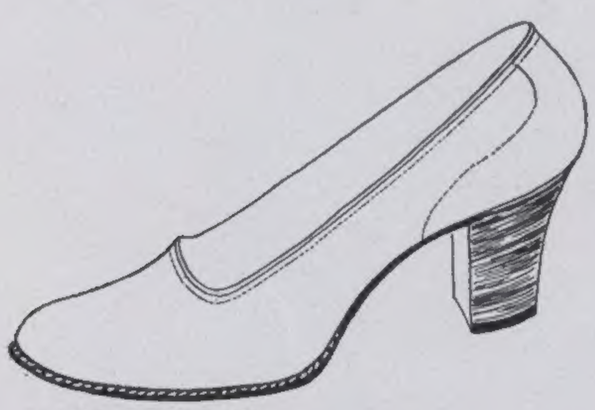
STRAPPED SPECTATOR
Perforated calfskin pump.
Tan, red, green, black, blue.
Heel: 18/8. #H242656 "Westwood"; $9.70. Delivery: 4 weeks.
M. N. ARNOLD SHOE CO. (*"Arnold Townstyle"*)
South Weymouth 90, Mass.



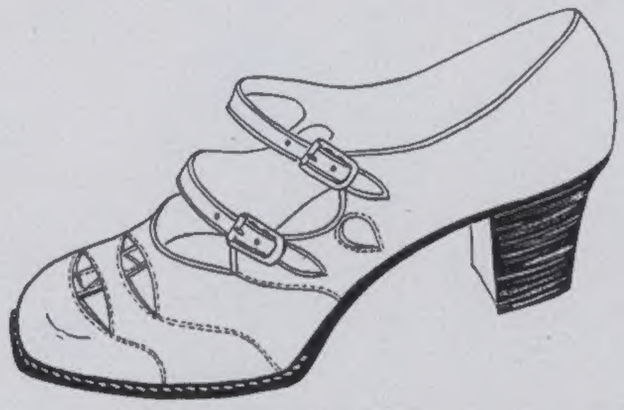
SLING-BACK CALFSKIN
Strapped calfskin pump; leather heel.
Mellowed amber, cognac, red, others.
Heel: 18/8. #Suburban 6768; $9.25.
Delivery: February.
DIXON-BARTLETT CO. (*"Hill and Dale"*)
2413 Eastern Ave., Baltimore, Md.



SQUARE SOLE, BUILT-UP HEEL
Calfskin spectator.
Antique turf tan or red.
Heel: 14/8. #Strand; $9.35.
Delivery: 6 weeks.
E. P. REED & CO. (*"Collegebred"*)
Rochester, N. Y.



GOOD BUILD-UP
Calfskin pump, leather heel.
Brown, black, red, navy blue.
Heel: 16/8. #T145-3963; $10.00.
Delivery: 8 weeks.
J. P. SMITH SHOE CO. (*"British Walkers"*)
671 North Sangamon Street, Chicago.



POLISHED WALKER
Strapped calfskin pump.
Cherry red, blue, brown, others.
Heel: 16/8. #Deb; $7.85.
Delivery: February/March.
IRVING DREW SHOE CORP. (*"Walk-o-Bout"*)
Lancaster, Ohio.

All prices quoted are wholesale.

Advertise Shoes—stress fashion shapes, play up this-spring colours. Schedule shoe "ears" with ready-to-wear advertisements.

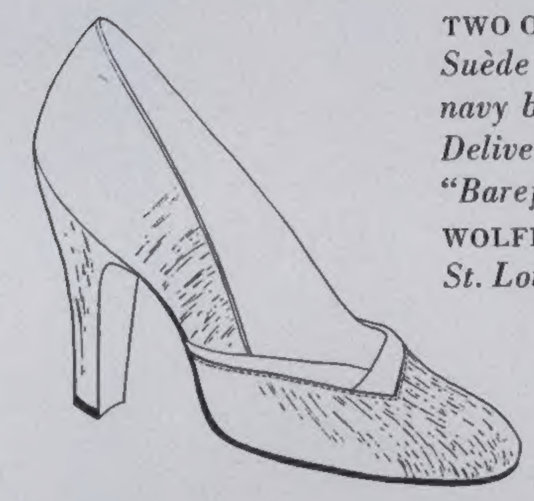
Display Shoes—prominently. Include them in ready-to-wear window and floor displays. Footnote display cards ...i.e."polished leathers accent city suits".

Pick a Colour—lots of colour—to promote. Feature one shoe colour each month; back it up in your advertising, displays, fashion shows and on the selling floor.

A bright, direct promotion of shoes will spotlight shoes, will SELL shoes.

PUMPS

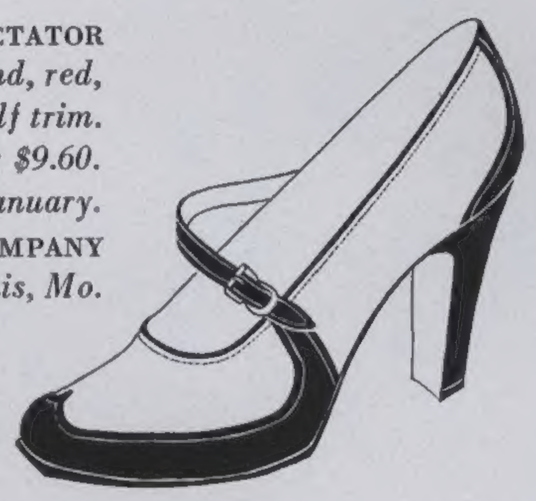
for day . . .



TWO ON THE SIDE
Suède piped with kidskin. Black, brown, navy blue. Heel: 22/8. #Obe; $7.50.
Delivery: February.
"Barefoot Originals"
WOLFF-TOBER SHOE MANUFACTURING CO.
St. Louis 7, Mo.

asymmetrical . . .

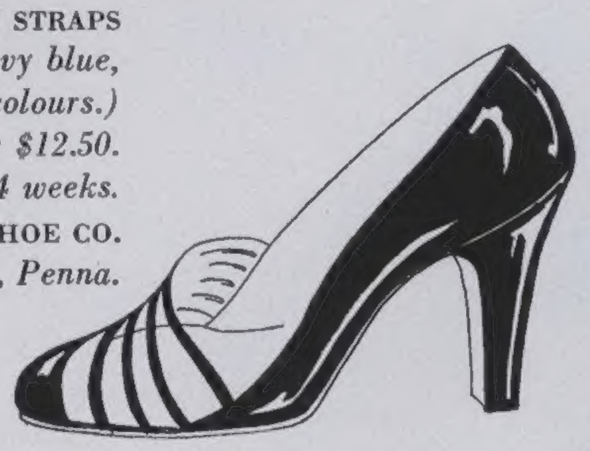
SIDE-LINE SPECTATOR
White suède with blond, red, turf tan, navy blue calf trim.
Heel: 21/8. #Gait; $9.60.
Delivery: January.
RICE O'NEILL SHOE COMPANY
1900 Washington Avenue, St. Louis, Mo.

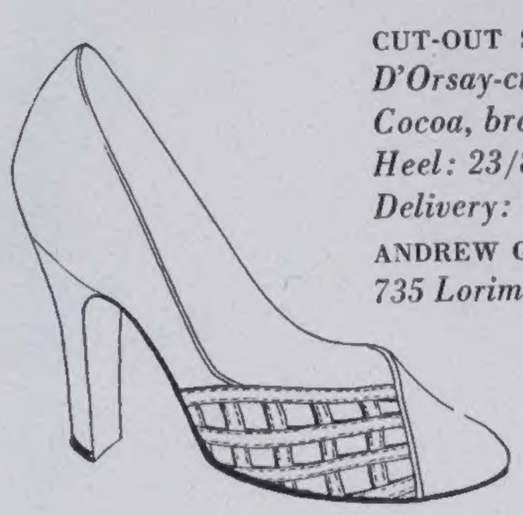




ASYMMETRICAL PATENT PUMP
Patent leather pump, V throat.
Black, colours. (Other leathers and fabrics.)
Heel: 23/8. #X0818 "Clique"; $9.50.
Delivery: February.
LA VALLE, INC.
632 Broadway, N. Y. C.

ABSTRACT STRAPS
Closed calfskin pump. Red, navy blue, jade green. (Other leathers/colours.)
Heel: 23/8. #Abstract; $12.50.
Delivery: 4 weeks.
NEWTON ELKIN SHOE CO.
Philadelphia 34, Penna.





CUT-OUT SUÈDE
D'Orsay-cut suède pump.
Cocoa, brown, black, navy blue.
Heel: 23/8. #Demeter; $11.25.
Delivery: January.
ANDREW GELLER
735 Lorimer Street, Brooklyn 32, N. Y.

fabric features . . .

LACE ON KIDSKIN
D'Orsay pump of lace over kidskin.
Black on gold; white on silver.
Heel: 23/8. #D'Orsay; $15.75.
Delivery: 6 to 7 weeks.
DELMAN
345 Hudson Street, N. Y. C.

LIGHT NOTE: NYLON MESH
Plain pump of nylon mesh.
Natural, blue, brown, others.
Heel: 22/8. #Enchanter; $5.90.
Delivery: February 1st.
SELBY SHOE COMPANY ("*Styl-eez*")
Portsmouth, Ohio.

All prices quoted are wholesale.



STRAPPED SHELL
Calfskin shell pump, vamp-strapped.
Red, blue, others. (Other leathers/fabrics.)
Heel: 18/8, 21/8. #Cardinal; NWQ.
Delivery: January.
PALTER DE LISO, INC.
740 Broadway, N. Y. C.



PASTEL SHELL
Kidskin shell pump, with braided leather vamp. Colours to order.
Heel: 17/8, 21/8. #H42; $9.60.
Delivery: January.
"Mademoiselle Shoes"
CARLISLE SHOE CO., *350 Fifth Ave., N. Y. C.*



TEXTURED TRIM
Calfskin pump with tooled design.
Brown, black, navy blue. (Also suède)
Heel: 21½/8. #Betty Lou; $12.00.
Delivery: 4 weeks.
JOHN MARINO, INC.
305 East 63rd Street, N. Y. C.



WHITE COLLAR CALFSKIN
Calfskin pump; piped collar, heel. Taupe, navy blue, others with white. Heel: 23/8.
#"Disguise," 2084; $7.45. Delivery: February.
"Rythm Step"
JOHNSON, STEPHENS & SHINKLE SHOE CO.
4242 Laclede Ave., St. Louis, Mo.



PATENT IN STITCHES
Patent leather pump. Black, red, navy blue with white stitching.
Heel: 22/8. #T1096; $17.75.
Delivery: January through March.
EVINS, INC.
151 West 26th Street, N. Y. C.



PLATFORM PUMP
Calfskin pump, ¼-inch platform.
Luggage, red, green, navy blue, others.
Heel: 24/8. #Troc; $6.50.
Delivery: March.
BOURBEUSE (*"Glamour Shoes"*)
47 West 34th Street, N. Y. C.



PATENT WITH FAILLE
Patent leather pump, faille straps.
Black, navy blue, strawberry red.
Heel: 23/8. #Sherry; $7.50.
Delivery: 4 to 5 weeks.
BRAUER BROS. SHOE CO. (*"Paradise"*)
22 South Sarah Street, St. Louis, Mo.



"DRAPED" STRAPS
Strapped shell pump of calfskin.
Blond, red, green, navy blue, black.
Heel: 24/8, 21/8. #Joslyn; $7.25.
Delivery: January.
LOWN SHOES, INC. (*"Troylings"*)
47 West 34th Street, N. Y. C.



LEAF MOTIF
Suède pumps with calfskin "leaves"
Blue, balenciaga. Heel: 23/8.
#Holly; $9.75. Delivery: January.
"Urbanites" by James Kean.
SHERRY SHOEMAKERS, INC.
63 Endicott Street, Boston, Mass.



INCOMING: CUT-OUTS
Suède pumps; scalloped cut-outs.
Black, brown, navy blue.
Heel: 21/8. #Croquet; $9.75.
Delivery: immediate.
AVON SHOE COMPANY
47 West 34th Street, N. Y. C.



CUT-OUT CALFSKIN
D'Orsay-cut calfskin pump.
Navy blue with white piping on vamp.
Heel: 24/8. #Catham; $6.85.
Delivery: 6 weeks.
PARAMOUNT SHOE MFG. COMPANY
47 West 34th Street, N. Y. C.



OPEN NEWS
Suède pump, V-throat.
Black, brown, navy blue.
Heel: 23/8. #Trellis; $14.00.
Delivery: 4 weeks.
NEWTON ELKIN SHOE COMPANY
350 Fifth Avenue, N. Y. C.

All prices quoted are wholesale.

STRAPS



PATENT IN THE OPEN AIR
Cut-out pump of patent leather. (Also calfskin.) Cherry, black, navy blue. Heel: 25/8. #High Spirit; $8.65. Delivery: late February.
SAMUELS SHOE COMPANY (*"De Liso Debs"*)
25th and Madison Streets, St. Louis 6, Mo.



PUMP WITH AN OPEN AIR
Cross-strapped calfskin pump. Black, blue. (Also in suède.) Heel: 18/8, 22/8. #Norma; $5.25. Delivery: February 15th.
MUTUAL SHOE COMPANY (*"Foot Flairs"*)
Marlboro, Massachusetts



DOUBLE-T
Strapped, open-heeled calfskin sandal. Red, navy blue, black. (Also suède) Heel: 21/8. #Pirouette; $5.40. Delivery: 3 to 4 weeks.
BELLWOOD SHOE COMPANY (*"Valentine"*)
Nashville, Tennessee



STRAPS IN SCALLOPS
Strapped satin sandal. Black, navy blue, balenciaga. (Other leathers/colours.) Heel: 21/8, 17/8. #Roulette; $9.75. Delivery: 4 to 6 weeks.
AVON SHOE COMPANY
47 West 34th Street, N. Y. C.



STRAPPY SANDAL
Closed-toe calfskin sandal. Bamboo, red, others. (Other leathers/colours.) Heel: 21/8. #Dark Secret; $9.50. Delivery: 4 to 5 weeks.
VALLEY SHOE COMPANY
47 West 34th Street, N. Y. C.



SLIM-STRAPPED PATENT
Bare sandal of patent leather. Black. (Other leathers/colours.) Heel: 24/8. #Reeno; $7.25. Delivery: February.
FOOT DELIGHT SHOE COMPANY, INC.
105 Rantoul Street, Beverley, Mass.



PATENT THROUGH THE LOOPS
Cross-strapped patent leather sandal. Black and colours. (Other leathers.) Heel: 22/8. #Harem No. 1, 2029; $9.50. Delivery: February 15th.
PEACOCK SHOES
Cook & Newstead Avenue, St. Louis 3, Mo.



PALE PASTELS FOR P.M.
Kidskin sandal on asymmetrical lines. Butter yellow, pink, pale blue, others. Heel: 23/8. #Marriage Sandal; $14.75. Delivery: 6 to 7 weeks.
DELMAN
345 Hudson Street, N. Y. C.



BARE MINIMUM
Cross-strapped black suède sandal. (Other colours in linen, straw, calfskin.) Heel: 21/8 and 16/8. #Isobel; $6.35. Delivery: January.
BARRETT SHOE COMPANY (*"Twenty Ones"*)
(DIVISION OF GENERAL SHOE CORP.)
Nashville, Tennessee.

All prices quoted are wholesale.

Plus Shoes



SLIM, SLEEK SANDAL
Asymmetrically-strapped sandal in black patent leather. (Also kidskin.)
Heel: 22/8. # Gina; $13.50.
Delivery: January.
JULIANELLI
47 West 34th Street, N. Y. C.



STRAPPED TO A "T"
Ankle-strapped patent leather.
Black. (Other leathers/colours.)
Heel: 23/8. #Matisse; $13.50.
Delivery: 4 weeks.
NEWTON ELKIN SHOE COMPANY
Philadelphia 34, Penna.

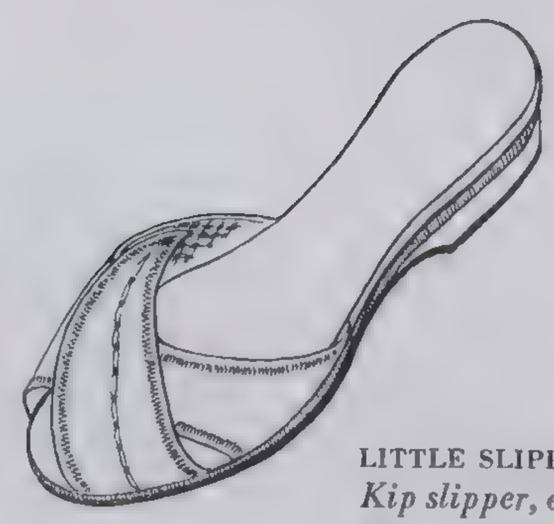


STRAPPED AND ANKLE-WRAPPED
Patent leather cross-strapped sandal. Black only. (Also other leathers/colours.)
Heel: 24/8. #Medina; $8.10.
Delivery: immediate.
JOHANSEN BROS. SHOE COMPANY
3642 Laclede Avenue, St. Louis, Mo.

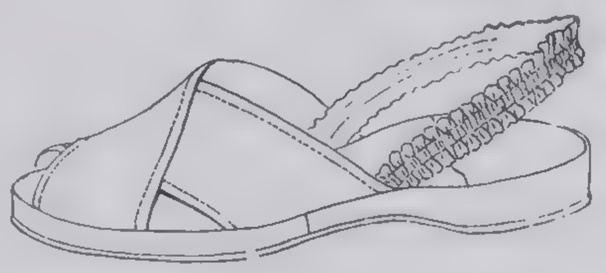
STRAPPED SCUFF
Glove leather scuff slipper.
Red, royal blue, pink, others.
Heel: low wedge. #The flame; $3.45.
Delivery: 2 weeks.
GUSTINETTES, INC.
376 Lafayette Street, N. Y. C.

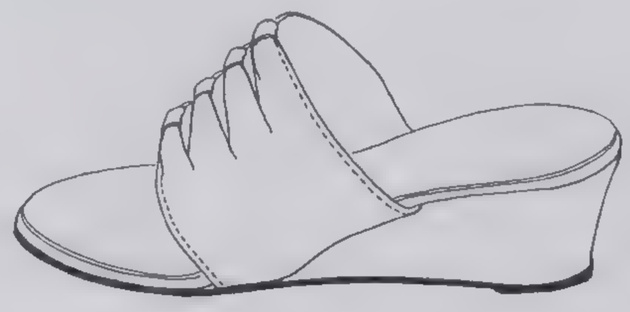
PLEASE NOTE!

This Trade Edition of Vogue is available only to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.

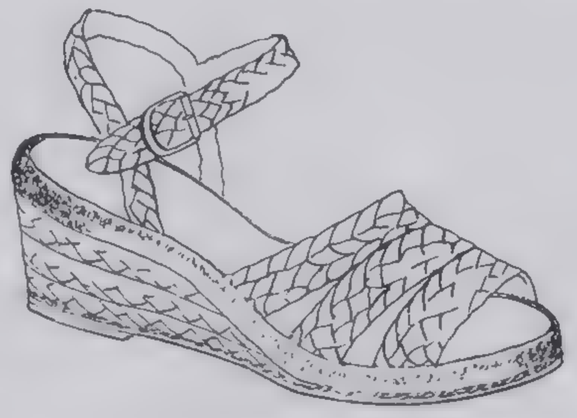


LITTLE SLIPPERS
Kip slipper, elastic heel strap.
Red, royal blue; pink, pale blue.
Heel: low wedge. #Lulu: $2.10 for children's sizes 8½ to 11½; 12-3.
Delivery: 3 weeks.
WEBER SHOE COMPANY *("Playful Nods")*
3419 Rutger Street, St. Louis, Mo.

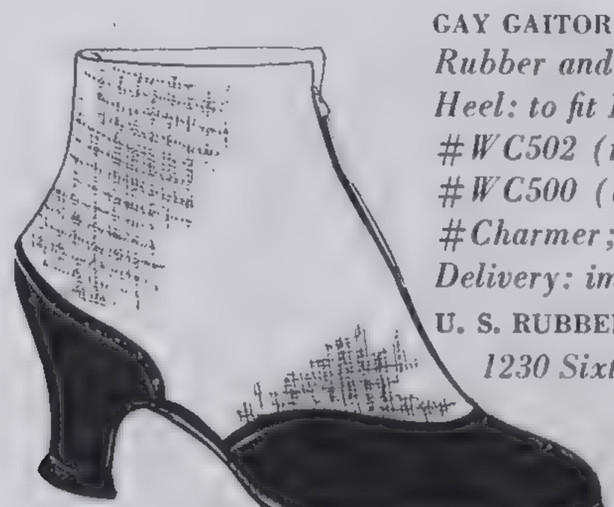




AT HOME IN CAPESKIN
One-strap capeskin slipper.
Red, pink, green, royal and light blue. Heel: 12/8 wedge.
#Bando; $3.25.
Delivery: February.
SWAN SHOE COMPANY
2100 Aiken Street, Baltimore.



RAFFIA SANDALS
Imported raffia, sterilized and hand-braided by American craftsmen.
Black, colours; also multi-colours.
Heel: 16/8 wedge. #Three Bar; $6.40.
Delivery: 3 weeks.
RAFFIA DE LUXE, INC. *("Raffia Debs")*
4055 Liberty Avenue, Pittsburgh, Penna.



GAY GAITOR
Rubber and Dan River cotton check.
Heel: to fit 13/8 to 17/8 shoe heels.
#WC502 (red), #WC439 (green), #WC500 (brown), #WC500 (black).
#Charmer; $3.55.
Delivery: immediate.
U. S. RUBBER COMPANY *("Gaytee")*
1230 Sixth Avenue, N. Y. C.

All prices quoted are wholesale.

To sell fashion, quote

VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE.

a. on 16" x 20" unmounted display sheets b. on 12" x 15" mounted display sheets c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (1/1)

YOUR RELEASE DATE: DECEMBER 30TH.

VOGUE SAYS: *"1950 fashion—the shirt look"*
a ☐ *b* ☐

VOGUE SAYS: *"This is the year for a box-jacket suit"*
a ☐ *b* ☐

VOGUE SAYS: *"The tweed idea—important 1950 fashion"*
a ☐ *b* ☐

VOGUE SAYS: *"This is the year for pinks through reds"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"This is the year for the beige range"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"1950 classic—the red shoe"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Wear more colour, new colour*
a ☐ *b* ☐ *c* ☐ *—in new ways"*

VOGUE SAYS: *"Draw the mouth in a careful bow shape"*
b ☐ *c* ☐

VOGUE SAYS: *"Make your eyes bigger"*
b ☐ *c* ☐

VOGUE SAYS: *"Wear a clinging make-up foundation; clinging powder"*
b ☐ *c* ☐

NAME_____

STORE NAME_____

ADDRESS_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell ready-to-wear

VOGUE SAYS: "News—the suit-jacket topcoat"
VOGUE SAYS: "Arriving—the shortcoat of greatcoat cloth"
VOGUE SAYS: "Tweed jacket, narrow skirt—for travel, for spring"
VOGUE SAYS: "Mid-century line—bloused shirt, dropped shoulder, straight skirt"
VOGUE SAYS: "The shirt dress sets a new standard of fashion"
VOGUE SAYS: "Under furs, summer colours—shirt dresses"

To sell fabrics

VOGUE SAYS: "This year, plan tweeds alone or carefully combined"
VOGUE SAYS: "1950 fashion—jersey which shares tweed's easy elegance"
VOGUE SAYS: "Fleece—material plan for a bloused, belted shortcoat"
VOGUE SAYS: "Worsted and wool tweed could make the coat for a whole wardrobe"
VOGUE SAYS: "Ottoman for a dinner-theatre dress"
VOGUE SAYS: "Pale cotton plissé—for a summer dance, Sunday luncheon"
VOGUE SAYS: "Checked taffeta—idea for a strict afternoon shirtwaist dress"
VOGUE SAYS: "Mid-century fabric—batiste that stays starchy"

To sell resortwear

VOGUE SAYS: "News—shirt life, checked life, new ways"
VOGUE SAYS: "This is the year of the shirt"
VOGUE SAYS: "The shirt-perfect—white piqué"
VOGUE SAYS: "Denim shorts—good resort plan"
VOGUE SAYS: "Nylon swim suit drying time—almost no time"
VOGUE SAYS: "Swim-suit news—bold, wonderful checks"
VOGUE SAYS: "1950 swim suit—lean and brief"
VOGUE SAYS: "Own as many bathing suits as there are dips in a day"

To sell shoes

VOGUE SAYS: "1950 fashion—the coloured shoe idea"
VOGUE SAYS: "The red shoe goes everywhere"
VOGUE SAYS: "The red pump is congenial with a strict suit, a soft dress"
VOGUE SAYS: "Bright, young shoe—low heeled red calfskin"
VOGUE SAYS: "Late-day shoe—red calfskin anklet sandal"
VOGUE SAYS: "The blue shoe—a four-season fashion"
VOGUE SAYS: "The blue shoe—alternate to black"

To sell the fashion of beauty/corsets

VOGUE SAYS: "The 1950 eyeline uptilts towards the temples"
VOGUE SAYS: "The focus is eyes"
VOGUE SAYS: "Shadow the lid lightly"
VOGUE SAYS: "Base new eye-focus upon a mat-finished complexion"
VOGUE SAYS: "The 1950 face wears frankly make-believe make-up"
VOGUE SAYS: "1950 hair is cut short with a sweep, a sleek crown"
VOGUE SAYS: "The 1950 body line has a flat, sleek hip"
VOGUE SAYS: "A long flat girdle helps to achieve the 1950 figure"
VOGUE SAYS: "Rounded brassière—essential for the unaccented bosom of 1950"

To sell men's resort fashions

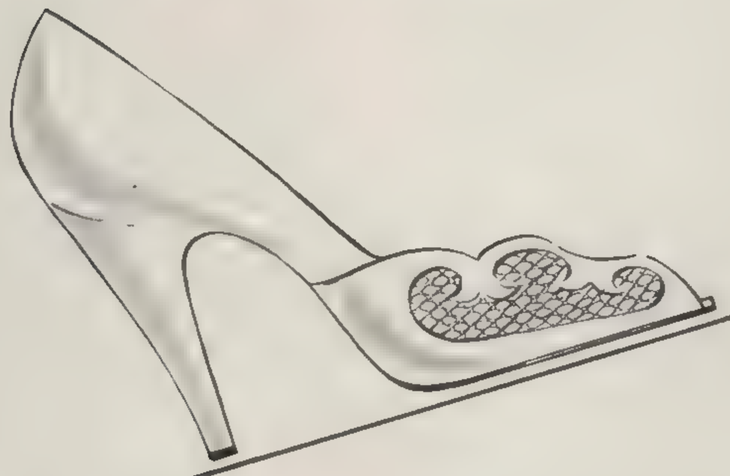
VOGUE SAYS: "Straight brilliance—well-established in men's resort clothes"
VOGUE SAYS: "The cotton dinner jacket—cool and handsome"
VOGUE SAYS: "Resort plan, by day—lightweight tweed jackets"
VOGUE SAYS: "Colourful resort idea for a man—bright with dark"
VOGUE SAYS: "Resort-clothes system—printed shirts, bright slacks"
VOGUE SAYS: "Bermuda shorts for men—cool and easy idea"
VOGUE SAYS: "Important resort pattern—plaids"

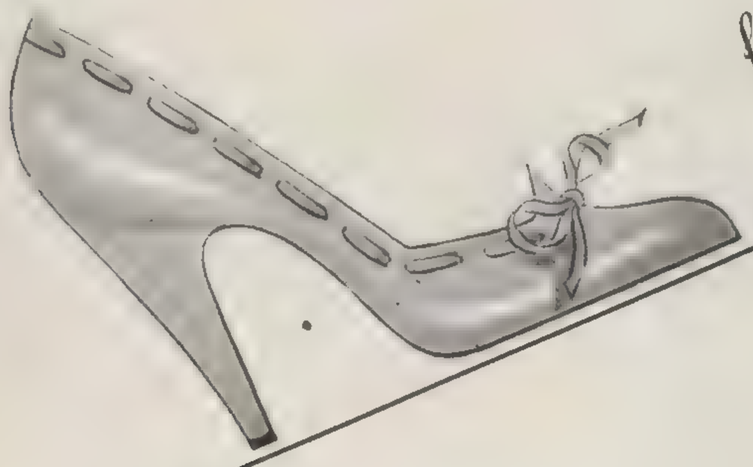


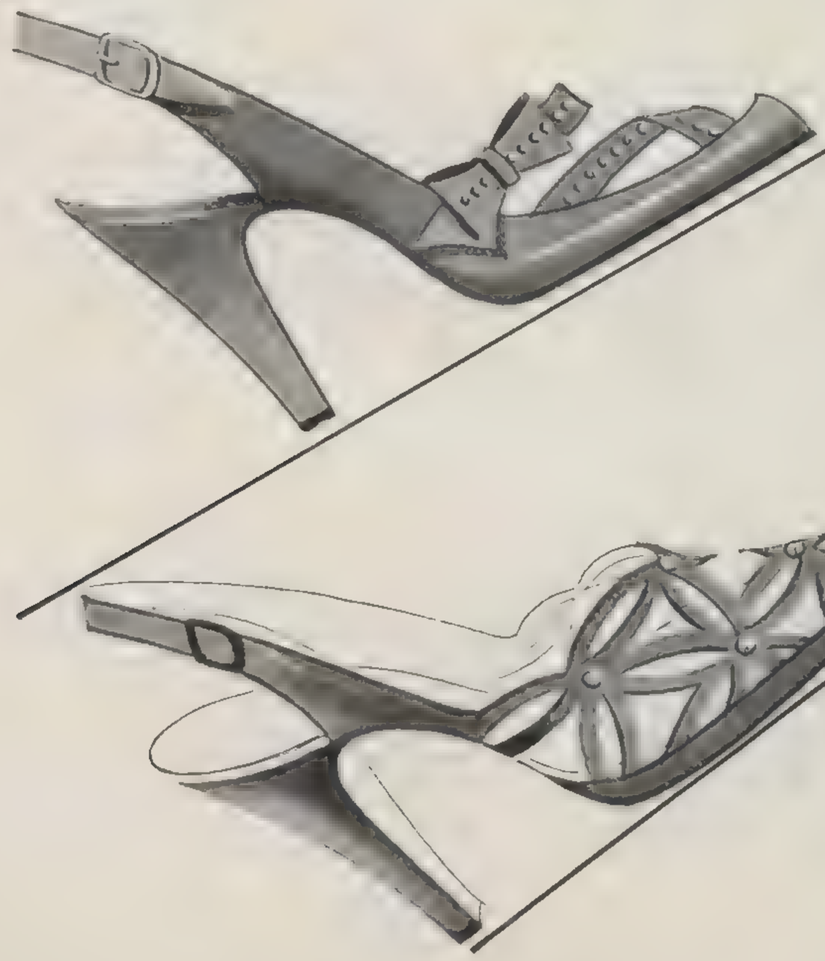
DELMAN

SHOES
pursue the sun

whether you choose them
in the milky way of all white suede or pale pastels,
the gentle but important admonition
is the best shoes you can buy are the best buy
for your winter sojourn, since the same advanced Delman fashions
(sketched here, samples of their loveliness)
will be ready and willing
to repeat their beautiful performance
at home in summer.







ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

Lilli Ann of san francisco



Lilli Ann of San Francisco does a wonderful series of fashion story suits to wear from this moment on through spring...like this inspired draped-with-allure tunic over a tube of a skirt... dream-tailored with custom-innerbody, half-lined skirt ...in Lillasheen, a superb lustrous worsted sheen gabardine woven specially for Lilli Ann...in the most elegant new colors. It comes in sizes 10 to 20...about eighty dollars...at fine stores everywhere.



"of san francisco"
city of sophisticates and superlatives
...of longest bridges and
suddenest hills, and
fairest flowers
and smartest women.

OPERATOR 25

TELEPHONE YOUR LOCAL WESTERN UNION BY NUMBER

Ask Operator 25 for name of store nearest to you · OR WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO

Vogue
January, 1950

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Vol. 115, No. 1
Whole No. 1811

S.F.A's exclusive double take. Seymour Fox's reversible coat. Stroock's black or navy and white tweed on one side, Forstmann's gabardine on the other. 10 to 16, 135.00. Sportswear Collections.



GEORGE PLATT LYNES

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PITTSBURGH • MIAMI BEACH



SAN FRANCISCO SEATTLE OAKLAND LOS ANGELES



BEVERLY HILLS PASADENA SANTA BARBARA

FUR DESIGNED BY J. WEINIG & SON DIAMONDS—HARRY WINSTON



A famous editor . . . devoted to fine arts and fine things . . .

and her sparkling stole of Emba* White Mutation Mink

Leppert, Roos Fur Co., St. Louis Sakowitz Bros., Houston Julius Garfinckel & Co., Washington, D.C.

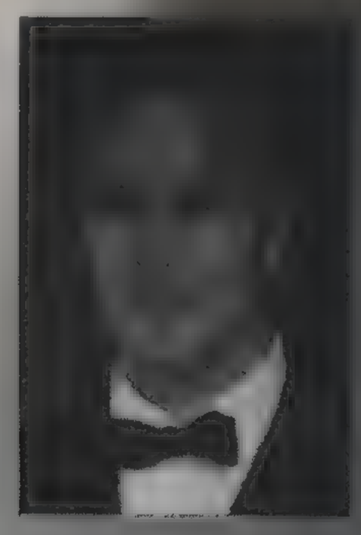
Consult your furrier for further information about Emba White Mutation Mink • Mutation Mink Breeders Association

*®

Monte Sano's dashing reefer, molded of Forstmann's fluent Lanol fleece ...in Baltimore, only at **HUTZLER'S**



For the woman men remember





by Fred Greenberg

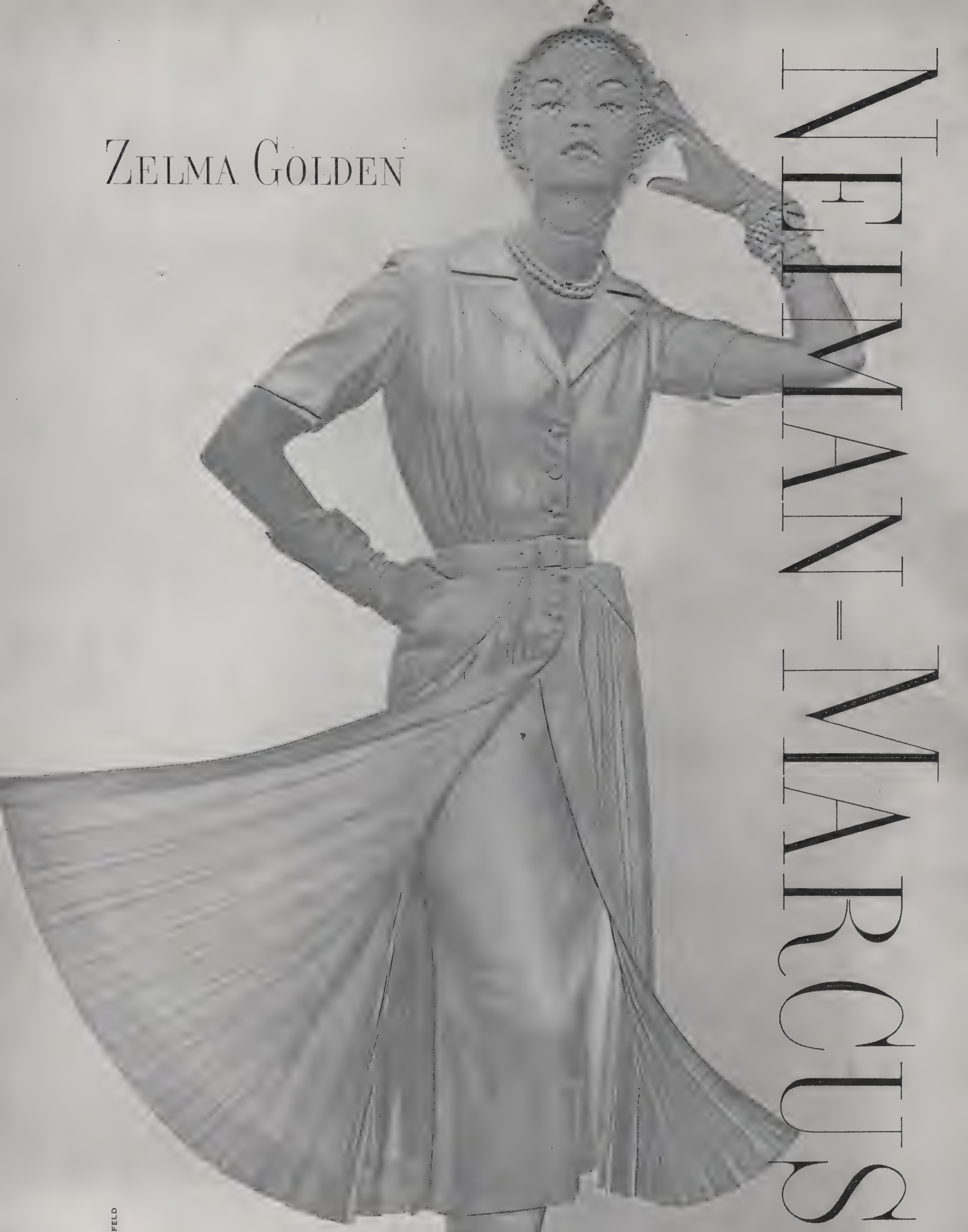
UNDERSTATED AND ELEGANT...
touched with French detail in
the cascading, cuffed neckline, the
delicate faggoting, the slim
back panel that adds an illusion of
height. Rayon tissue faille
in black, navy, mauve pink, slate blue,
suntan beige, jade green.
Sizes 14 to 42 and 12½ to 24½
at better stores about $50.
Write for style book.
FRED GREENBERG
550 Seventh Avenue, N. Y. 18
In Canada—Frenchshire Ltd.

LORD & TAYLOR, *New York* • **BLUM STORE**, *Philadelphia* • **HALLE BROS.**, *Cleveland* • **WM. H. BLOCK**, *Indianapolis*


the Stroock look . . . in tweed
Stroock "Circlet" tweed makes this bold beauty of a coat. Tweed with a pedigree! So well-bred . . . of prize woolen fibres . . . soft, smooth, sumptuously Stroock-blended to circle the world in elegance! Navy-and-white-check coat fashioned by Carmel . . . at fine stores.
For store nearest you, write
Carmel Brothers, 530 Seventh Avenue,
New York 18, New York.


Wear your
diamonds proudly . . .
for by their light
you always look
more lovely.
Three-carat "marquise"
cut diamond lends classic
beauty to a bracelet
or brooch. Priced from
$4000 to $8500
at representative jewelers.
De Beers Consolidated Mines, Ltd.

ZELMA GOLDEN



ZELMA GOLDEN — WOMAN — MYTH — ARCHETYPE

DALLAS

BLÙMENFELD

"sh-h-h . . . it's that won-der-ful Great Lakes Mink!"



JEWELS BY CARTIER

HAT BY MR. JOHN

Perfection in natural pedigreed ranch mink . . in a greatcoat designed by J. Weinig & Son

HARZFELD'S, Kansas City AL ROSENTHAL, Oklahoma City FURS By ROBERT, Detroit

Great Lakes Mink Association GREAT LAKES GREAT MINK

Jelleff's

WASHINGTON 4, D. C.



'The Heiress' suit defines detail in Forstmann's Charmeen

with delicate stitching, flashing buttons. By Paul Parnes

Navy, sand, mauve. Sizes 10 to 20. Hat by G. Howard Hodge.



A lot of Spring feeling tucked into a little blouse too wonderful to jacket. Designed by Adelaar in daisy-white rayon tissue faille. Also in mint green, chartreuse, French pink, lipstick red, navy. Its sizes, 32 to 38. About $7.95. At fine stores everywhere, or write Adelaar, 525 Seventh Ave., New York.*

Lord & Taylor, New York; Marshall Field, Chicago; Hudson's, Detroit; Halle Bros., Cleveland; Neiman Marcus, Dallas; Roos Bros., Calif.

*SLIGHTLY HIGHER IN THE WEST

HAT BY MR. JOHN

Adelaar



Swansdown®

In Miron's pure worsted. Sizes 10 to 20. About $70. At one leading store in your city.

Morris W. Haft & Brothers, Inc., 500 Seventh Avenue, New York 18, N. Y.



Sheer wool jacket in black or navy over contrasting rayon print dress. Sizes 12 to 20 about $35 . . . (Right) Two piece dress in a dark rayon print on turquoise, gold, pink or grey backgrounds. Sizes 10 to 18 about $30

In fine stores that have the Aywon franchise.
Aywon Dress Co., Inc., 525 Seventh Avenue, New York 18, New York

VOGUE'S SPRING FABRIC PREVIEW

PRESENTING THE ANNOUNCEMENTS OF

American Enka Corporation
Anglo Fabrics Co., Inc.
Bates Fabrics, Inc.
Botany Mills, Inc.
Burlington Mills, Galey & Lord Division
Celanese Corporation of America
Dan River Mills, Inc.
Everfast Fabrics, Inc.
N. Fluegelman & Co., Inc.
Hafner Fabrics Corp.
Hamilton Adams Imports, Ltd.
A. D. Juilliard & Co., Inc.
T. B. Lee Co., Inc.
Lorraine Manufacturing Company, Inc.
Robert McBratney & Co., Inc.
Milliken Woolens
Miron Mills, Inc.
National Mallinson Fabrics Corporation
Pacific Mills
Reeves Brothers, Inc.
Wesley Simpson
Skillmill Inc.
William Skinner & Sons
Stehli & Co. Inc.
S. Stroock & Co., Inc.
Textron Inc.
The United Piece Dye Works
Wellington Sears Company
William Winkler
I. A. Wyner & Co., Inc.

YOU WILL FIND FURTHER NEWS
OF SPRING FABRICS
IN THE EDITORIAL PAGES STARTING ON PAGE 105.

Sheila Lynn's

fabric choice for spring...

the zephyr-look of chiffon

with the wrinkle-free talent of jersey

Celanese* CHIFFON JERSEY of Acetate Rayon

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Hats in Chiffon Jersey specially designed for this photograph by Sally Victor.





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This wrinkle-zone test demonstrates the performance difference of a single fabric with and without UNIDURE-processing. This test blouse was given two days' – 18½ hours' – normal wear at desk work and has not been pressed. Compare the corrugated, untreated sleeve with the crisp freshness of the UNIDURE-processed sleeve.

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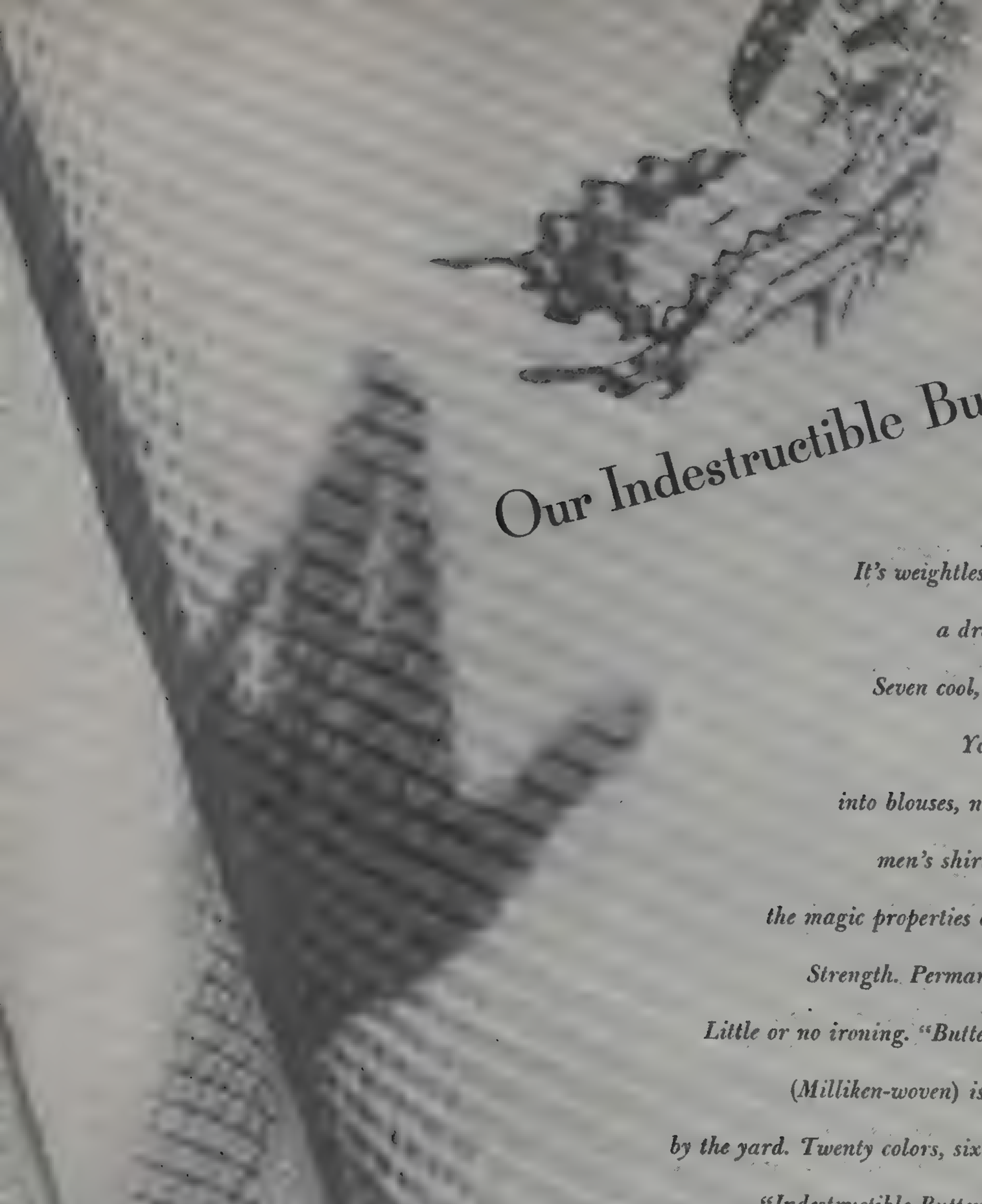
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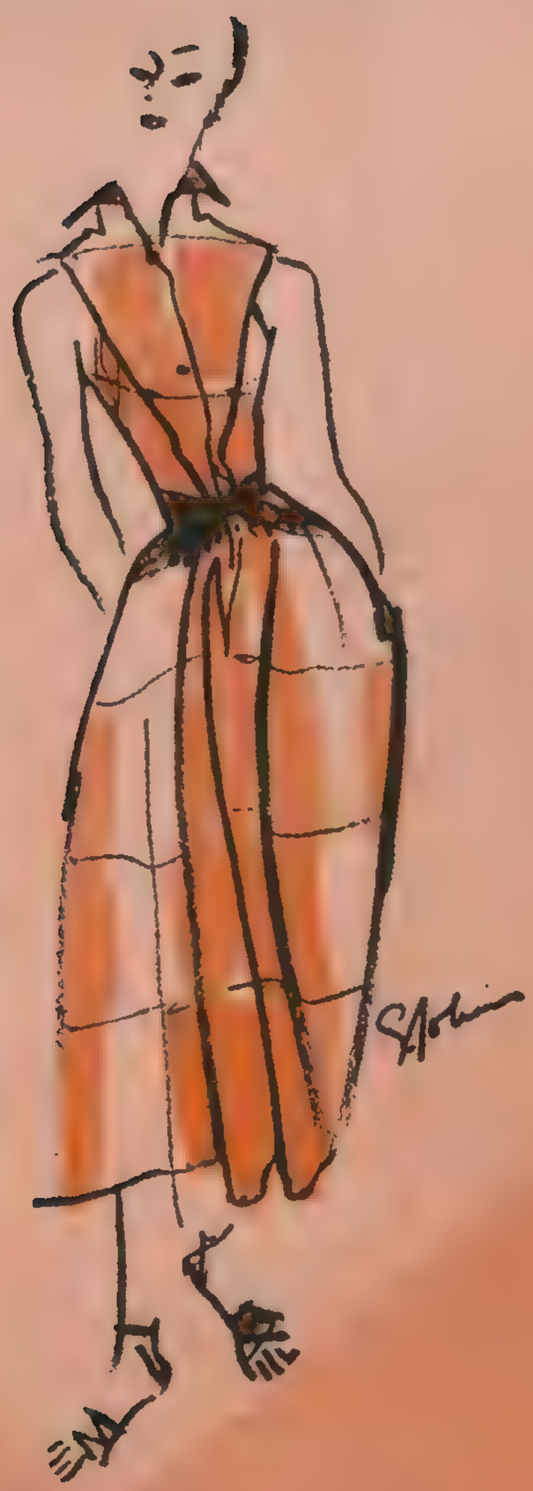
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Milliken *worsted and wool crepe, light, strong—and with all the soft hand and dressmaker qualities required by fine designers. For this supple young dress, Natalie Renke takes a hint from gentle spring colors.*

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Left: Boat-Shirt, Clamdiggers and Carryall by White Stag. All in coffee-cream, black, green, white, red, navy, gold. Shirt: small, medium, large. About $5.50. Clamdiggers: 10-20. About $4.50. The waterproof-lined beach bag, about $2.95. At Bonwit Teller, New York.

Center: Sun-Bra, Toe Dancer Skirt by White Stag. Both in the colors listed above. Sun-Bra with new elastic loops: small, medium, large. About $2.50. Toe Dancer Skirt with built-in shorts, back-zipped: 10-20. About $6.95. At Bonwit Teller, New York.

Right: Sea 'N Sunners by Duchess Royal. A week end wardrobe in itself. Shorts, skirt, overskirt and cuffed bra; embroidered scallops. Yellow, green, red, white, copen, topaz, pink, blue, and navy. Sizes 10-18. About $29.75. At B. Altman, New York; Jenny Company, Cincinnati.

*Shrinkage not exceeding 1%

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Right, 2 piece dress, sizes 10 to 20

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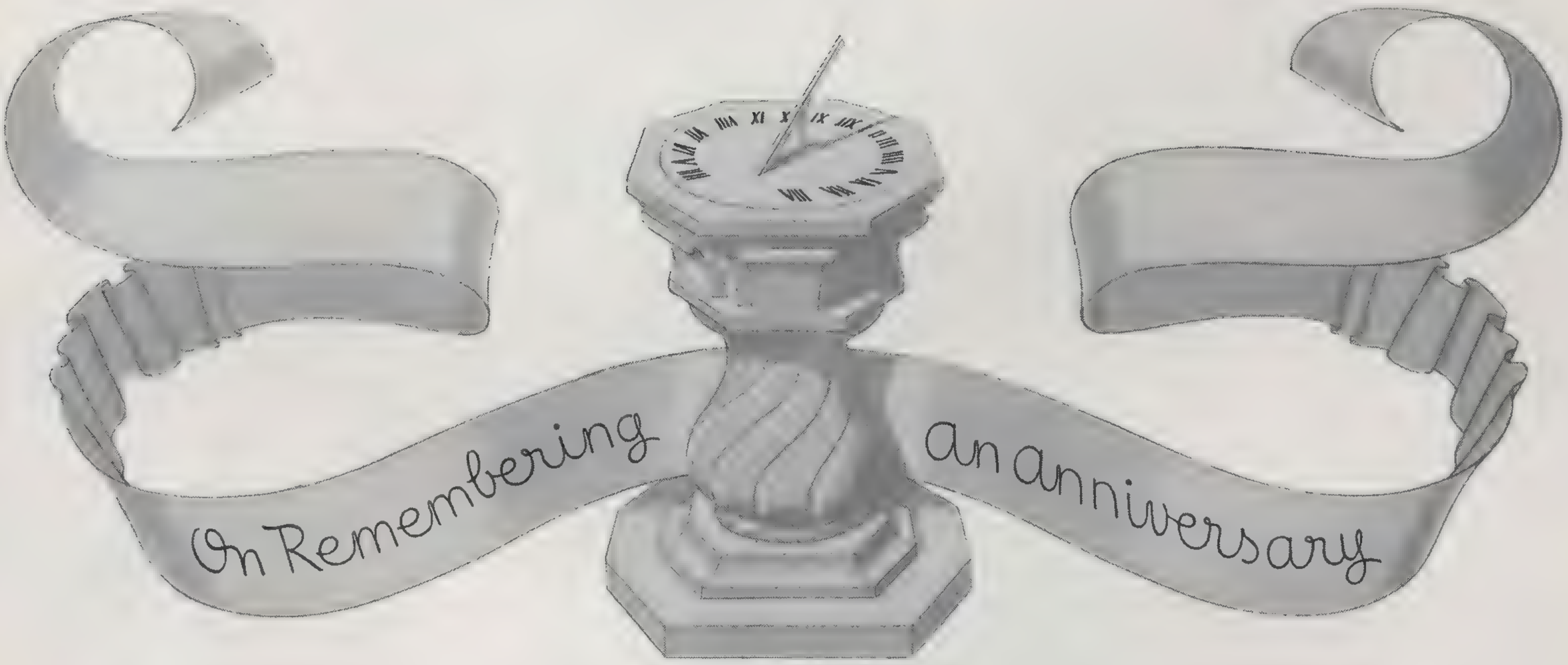
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Of course, with you, the writing of a letter is a natural exercise of your wit and wisdom; very like breathing, or so it would seem. I imagine words run off the point of your pen at a gallop and always in a pattern that is pleasing and distinctive in style.

Jim gave me a gorgeous box of Crane's, for the first anniversary, as you know, is "paper," so I am all set to match letter for letter with you and to be the gainer every time you write.

Best love from us and renewed thanks

for all your kind thought.

Marie

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Wonderful new Palter De Liso
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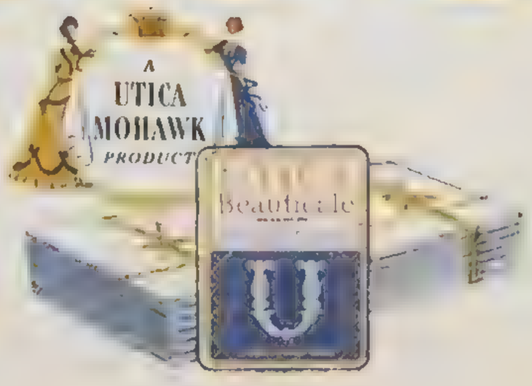
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*Reg. U. S. Pat. Off.

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*Fabric shrinkage no more than 1%

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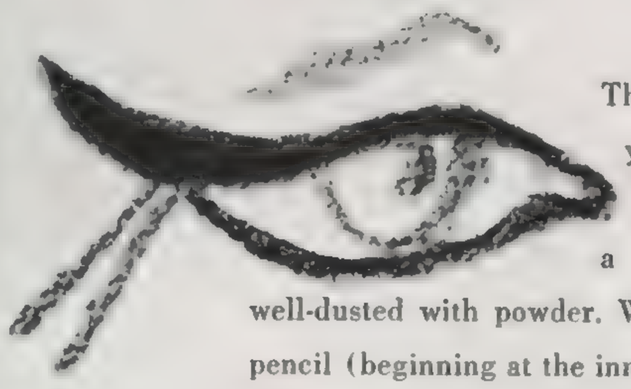
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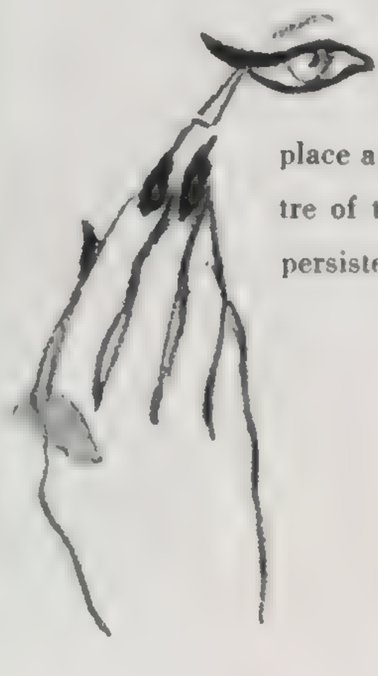
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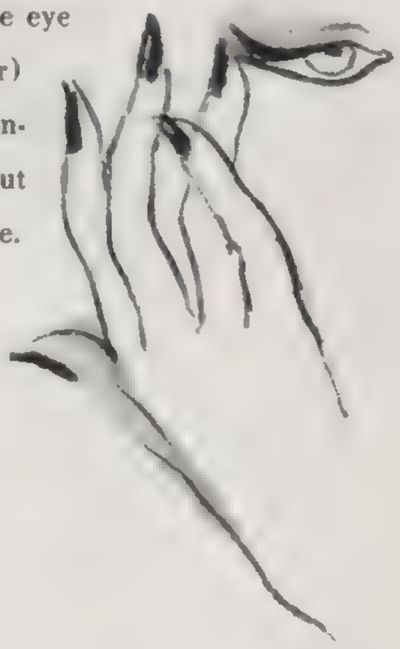
NEW LINES AND HOW TO DRAW THEM

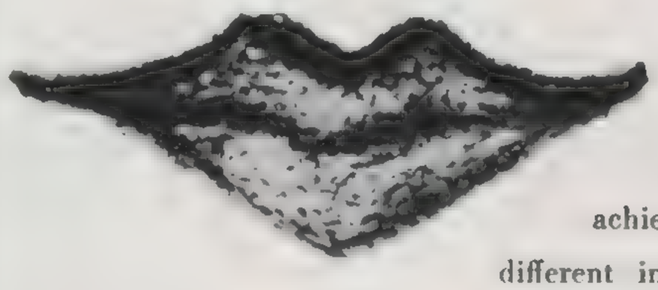


The face of the 1950's and your own particular version of it should begin with a mat-textured foundation, well-dusted with powder. With a sharpened eyebrow pencil (beginning at the innermost corner of the eye), draw an unbroken line as close to the lashes as possible. When you reach the outer corner of the eye let the line fan outward and upward toward the temple. Now underline the lower lashes to the joining point.



To apply shadow or shadows (green or gold were used for the eye shown on our cover) place a dab of colour at the centre of the lid—work gently but persistently toward the temple.





The reminiscently-new bow detail of the mouth is best achieved by working with different intensities of colour. A somewhat more intense shade of lipstick should be applied firmly with a brush (a lip crayon is excellent too)—should be filled in with a hair's-breadth lighter colour. It's best to begin with the bow itself—drawing it V-like with two firm, short lines. The rest of the upper-lip outline should be filled in from corner to bow. Smoothest, steadiest outlines are best achieved if you prop your elbow firmly on your dressing table, using the brush or pencil with the relaxed sweep of an artist.





SKETCHES BY DE MARSAN



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Look in your morning mirror. See the memory your husband carries with him day after day. Is it a magnet alluring enough to draw him right home night after night? It can be . . . with the help of BEAUTY IN THE MORNING!

Convince yourself! Try *Beauty in the Morning!* You'll marvel at the way this uniquely new and different creamy foam penetrates every pore, searching out the most minute impurities. You'll thrill at the glowing, petal-smooth, wide-awake look and feel of your skin. You'll agree with leading skin specialists who say that *Beauty in the Morning* is the most thorough cleansing agent ever created!

Beauty in the Morning is a completely new technique in facial care. It cleans. Invigorates. Protects. Beautifies. And remember—no long wait for results—you will probably see great improvement within 24 hours.

IN A MATTER OF MINUTES YOU CAN LOOK LOVELIER.
Beauty in the Morning care takes only a few minutes a day. No. 1 is created especially for oily skins; No. 2, for dry skins. Each precious package provides more than one hundred beauty treatments . . . for less than 1¢ a day! *Beauty in the Morning* is the perfect foundation for your cosmetics.

OILY SKIN – Never before such a thorough cleansing for your skin. Removes excessive oils. Provides a soothing astringent. Gives your skin that wide-awake look almost immediately. *(Note to Mothers:* If your "teenagers" (boys or girls) have adolescent complexions caused by inadequate cleansing of pores, *Beauty in the Morning* will work wonders).

DRY SKIN – Its gentle dislodging action removes flaky particles of dead skin. Helps restore natural softness and smoothness all within a few short hours.

ENLARGED PORES – Clears out that last speck of foreign matter that tends to enlarge pore openings. Especially beneficial if you are a "cake make-up" user. Stars of stage and screen swear by *Beauty In The Morning* because it removes every particle of make-up; cleaning and protecting their skin at the same time.

Let BEAUTY IN THE MORNING do these wonderful things for you! Remember – it's easy . . . so very easy . . . to make him want to come straight home to you night after night. It's so easy to avoid that dreaded phone call—*"I won't be home tonight".*



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IMPORTANT: If you are not completely satisfied, return the unused portion to us within 10 days and your money will be cheerfully refunded.

DESIGNS FOR DRESSMAKING

Other views of original designs shown on pages 138-139

Jacques Fath

No. 1085. Suit: bloused back, slim skirt. For size 16, 3¾ yds. of 54" wool. Price: $2.50.



1085

Molyneux

No. 1088. Dress and jacket. For size 16, 2⅞ yds. 54" wool for dress or jacket. The price: $2.50.



1088

Paquin

No. 1087. Fringed-panel dress. For size 16, 3½ yards of 54" jersey or wool crêpe. Price: $2.50.



1087

Lanvin

No. 1086. Bloused-top dress with panels. For size 16, 3¼ yds. of 54" wool. The price: $2.50.



1086

Robert Piguet

No. 1089. Size 16, dress 2¾ yds. of 54" wool; for cape, 1½ yds. of 54" material with nap. $2.50.



1089

Schiaparelli

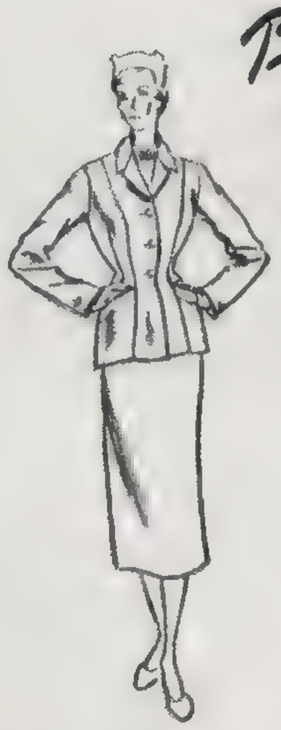
No. 1082. Dress with pleated skirt, big pocket. For size 16, 6⅝ yds. of 39" silk serge. Price: $2.50.



1082

Balmain

No. 1083. Suit and coat. Size 16: suit, 2¾ yds. 54" material; coat, 1¾ yds. 54" material. $2.50.



1083

Jacques Heim

No. 1084. Right-angled-pocket dress. For size 16, 2¼ yards of 54" material. Price: $2.50.



1084

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*T.M. REG.

*SeaMolds**

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There is a Maiden Form for Every Type of Figure

*REG. U. S. PAT. OFF.

WINTER VERSION OF VOGUE'S DIET X

To go on with the 1950 Body Line (see page 114), and we think it will go on and on in fashion—here is some firm advice for those who need help toward the new lean line. The discipline could begin with diet. We have adjusted Vogue's Diet X, which originally appeared in July, to a winter schedule of food. The results should be as happy as the ones that came from following those instructions —spectacular results, we hear. If you have, or are planning to send for, the Diet X booklet (ten cents in coin), you might make marginal notes of these menu substitutions.

WINTER DIET

1ST DAY

Breakfast
HALF GRAPEFRUIT ..... 50 — *substituted for:* — RASPBERRIES 42
fresh, ½ cupful

Lunch
MALAGA GRAPES ..... 75 — *substituted for:* — WATERMELON 71
½ large bunch — small slice

Dinner
BAKED APPLE ..... 60 — *substituted for:* — BAKED PEACH 50
1, medium

2ND DAY

No substitutions necessary

3RD DAY

Breakfast
HALF BANANA ..... 50 — *substituted for:* — HALF GRAPEFRUIT 50

Lunch
STEWED RHUBARB ..... 26 — *substituted for:* — STRAWBERRIES 26
½ cupful; 1 teaspoonful sugar in cooking — fresh, ½ cupful

4TH DAY

Breakfast
ORANGE JUICE ..... 50 — *substituted for:* — FRESH PEACH 50
½ cupful (4 oz.)

5TH DAY

Breakfast
PEARS ..... 52 — *substituted for:* — STRAWBERRIES 52
canned; 2 halves with 2 tablespoonfuls of juice — fresh, 1 cupful

6TH DAY

Breakfast
CANTALOUPE ..... 25 — *substituted for:* — RHUBARB 14
¼ slice — fresh, stewed without sugar, ⅔ cupful

Lunch
SALAD ..... 60 — *substituted for:* — SALAD 60
4 apricots on small mound of cottage cheese — small mound of cottage cheese on fresh pineapple slice

7TH DAY

No substitutions necessary

8TH DAY

Breakfast
GRAPEFRUIT SECTIONS.... 31 — *substituted for:* — PINEAPPLE CUBES 31
½ cupful — fresh, ½ cupful

Lunch
KALE ..... 25 — *substituted for:* — SUMMER SQUASH 16
½ cupful — ⅔ cupful

Dinner
APPLE ..... 75 — *substituted for:* — SLICED FRESH PEACH WITH CURRANTS 75
fresh; one medium

9TH DAY

Dinner
RICE PUDDING ..... 53 — *substituted for:* — FRESH PINEAPPLE, RASPBERRIES 53
½ cupful; without raisins — ½ cupful pineapple cubes, ¼ cupful raspberries

10TH DAY

Breakfast
TOMATO JUICE ..... 50 — *substituted for:* — STRAWBERRIES AND RHUBARB 60
average tumbler; 7 oz.

Lunch
CHEESE SOUFFLÉ .....100 — *substituted for:* — ASPIC SALAD 60

Dinner
HALF CANTALOUPE ..... 50 — *substituted for:* — WATERMELON 71
small slice

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SIZES
Perfect American Type
Mandelbaum
NEW YORK
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California

CORONADO

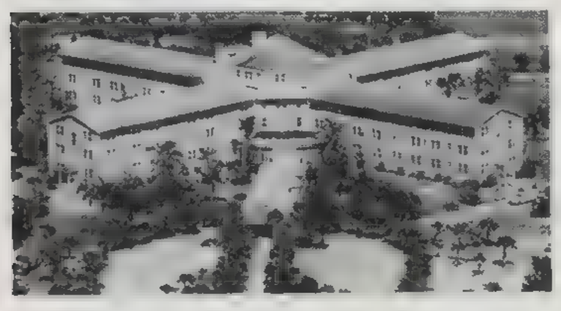
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The Laurentians have another great advantage—they are easy to get to. Montreal is just overnight from New York, Boston, or Toronto on the train, and plane connections can be made at Montreal to certain resorts.

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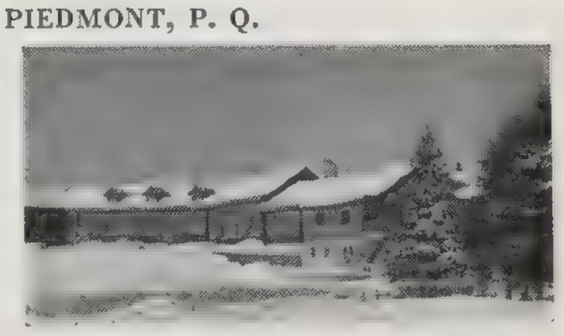


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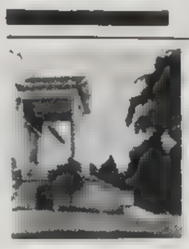
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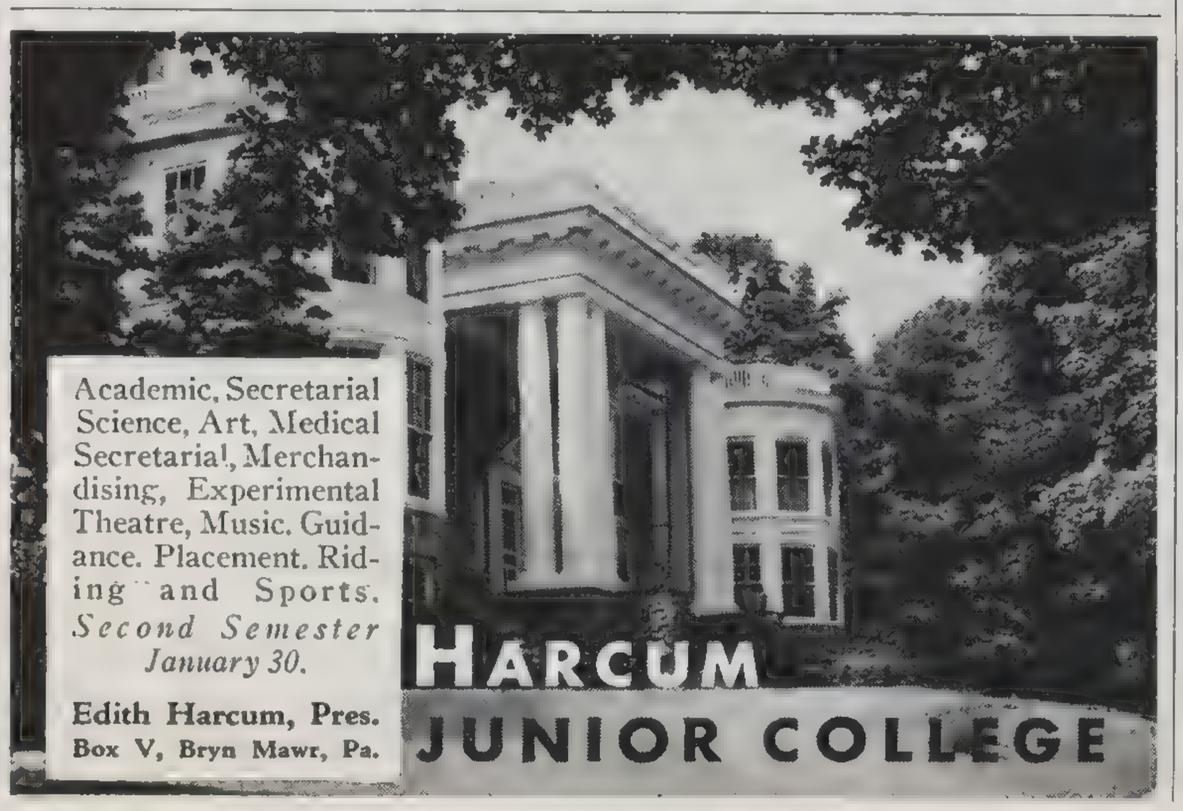
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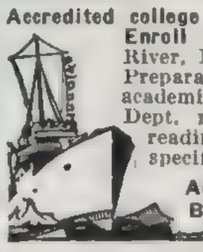
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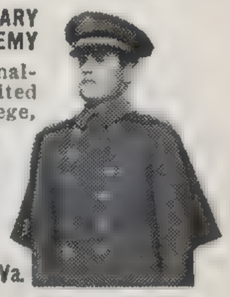
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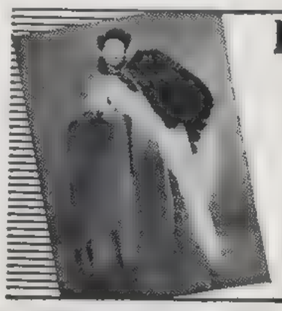


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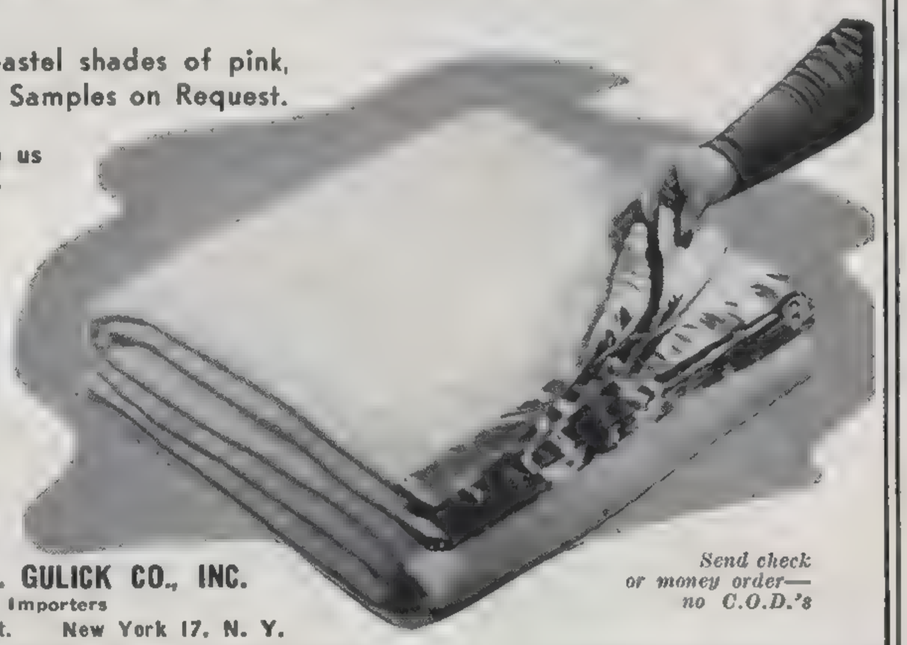
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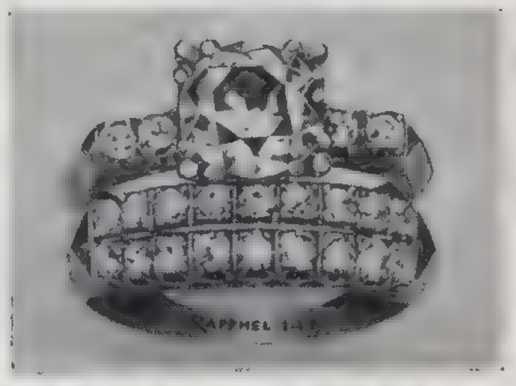
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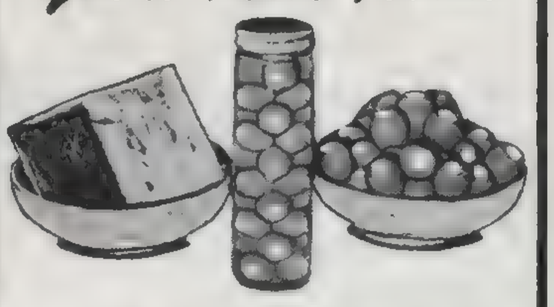
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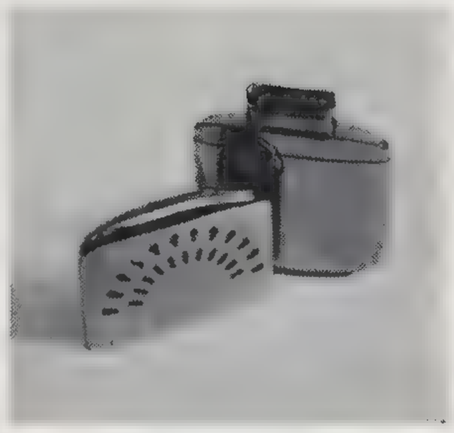
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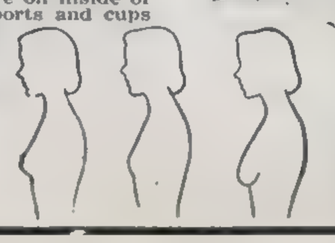
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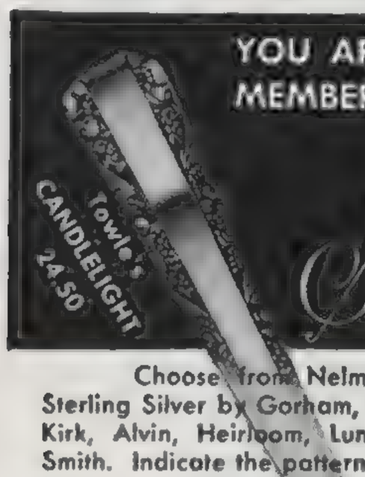
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VOGUE

INCORPORATING VANITY FAIR

JANUARY, 1950, CONTENTS

Fashions

This half century
Shift of tempo—change of dress; 1900's 86–87
The 1910's; 1917, World War 88–89
1925, the Charleston era 90–91
1940, the war years 92–93
1947, brand-new look; 1950, mid-century 94–95
Wardrobe planning; fabrics directory, 1950 104–109
1950's signature—dress, coiffure 105
Mid-century beauty
1950 face; 1950 hair 112–113
1950 body line—suit, brassière, girdle 114–115
Tropical fashions, 1950—men's clothes; evening dresses . . . 116–117
Shirt life . . . tropical 119
Jamaica—beach fashions, local colour 120
Shirt life, checked life 121
Postcard from Jamaica—poncho 122
Bathing suits 124–125
Shirt and shorts 126
Snow-field fashion 130
Snow-country evenings, new separates 132–133
We like the tweedy air—suits, coat 136–137
Under furs, summer colours, shirt dresses 140–141
1950 classic: the red shoe 142–143
The blue shoe, a four-season fashion 144
Italian shoes 145
News: the suit-jacket topcoat 146–147
Young suits, young prices 148–149
Week-end cornerstones—coat, sweaters, skirt, luggage 150
Primer on shoe care 164
Vogue Designs for Dressmaking 138–139

People and Ideas

Vogue's eye view of now, right now, of January 1, 1950 85
Change of mind, 1900–1950. By Saul Steinberg 96–101
The word serenity. By Charles Morgan 102–103
Signs of the zodiac, by Giulio Romano 110
To Rome now. By Thérèse Bonney 111
Handbook on the southern isles
from Jamaica to Curaçao 118–127
Haiti 128–129
Where to ski, in Canada, in Europe 131
Mrs. Rodman Wanamaker 134
Mrs. Paul Kollsman 135
Mrs. David Niven 136



BLUMENFELD

COVER: Make-up pattern for a mid-century beauty: the focus, the eyes, newly drawn with Piguet's innovation, "the doe-eyed" make-up. For details, page 62; more about the 1950 face, page 113.

Special Departments

Discoveries in Beauty 62
Vogue's School and Camp Directory 72–77
Shop Hound 78–81

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VOGUE'S EYE VIEW OF NOW...

RIGHT NOW, OF JANUARY 1, 1950

If you were going to compress into a time capsule the very essence of January 1, 1950, for a future world to find, what would you put into it? What is most typical-of-this-moment? Here, as we go to press, are our ideas of some of the things *we* would put in as of January 1, twelve M.

A recording of "Some Enchanted Evening." A "Death of a Salesman" program.

A SHORT EVENING DRESS. NAKED-FOOT NYLON STOCKINGS.

A kit of eye make-up. Red shoes. Chandelier earrings. A pleated nylon nightgown.

A blueprint of the UN buildings. A recording of Vishinsky's "No's."

An invitation to a benefit ball (tickets $15 per). A pink shirt.

A string of baroque cultured pearls. A bar check for "Scotch on the rocks."

Cortisone; ACTH. Canasta cards. A Kigmy.

A tear, commemorating the end of the cavalry. (There are now more generals than horses in the United States Army.)

A copy of "The Seven Storey Mountain." A copy of "White Collar Zoo."

The schedule of a cook-hostess. A round-trip week-end air ticket: N. Y.-London.

A SHIRT DRESS. A TELEVISION SET.

A box of samples of net, velvet, chiffon, crêpe, seersucker, tricot, upholstery cloth, carpeting, satin—all nylon. A snippet of "Botanyl."

A reel of "The Bicycle Thief." A photograph of Carol Channing.

A bale of cut-off hair. Pointed opera pumps. Long white gloves.

A panoramic view of Levittown. Judge Medina's gavel.

A skin of blue broadtail. One of red moleskin. A floral perfume.

A carton of instant foods, instant coffee, Minute Maid frozen orange juice, frozen rolls.

A mutation mink stole. A tube of ammoniated toothpaste.

THE INCH-AND-A-HALF OF HEM SNIPPED OFF A 1949 SKIRT.

A copy of the January 1900 issue of Vogue, and this one.



THIS HALF CENTURY

SHIFT OF TEMPO

CHANGE OF DRESS



1900's

COSTUME FROM
THE BROOKLYN MUSEUM;
JEWELLERY,
DE SEDLÉ'S

PENN

There is never a fashion with nothing to say. If one could intimately read the language of dress—a language as full of oblique reference and subtle inflection as Joyce's in *Finnegans Wake*—every pleat and pouf and button and bone would tell a tale. No fashion that hangs onto a period and stamps it is whimsical, arbitrary, or irrelevant. Whether its genesis seems inevitable or chancy, whether it comes from the couture or is set off by the popular fancy for a book, a poem, a personality, a picture at an exhibition, it has its reasons (to paraphrase Pascal) that reason knows not of. It is a capture, in dress, of a social climate, an æsthetic bent, a prevailing romantic image. The climate shifts. The image alters. It is the bold designer—or that rare, wonderful woman of spontaneous and prophetic taste—who senses the drift of the shift while it is yet a presumption in the wind, and captures it, and gives it a form *juste*.

In these pages we present seven decisive stages of fashion from 1900 to 1950, with notes on the moment and the milieu in which they crystallized. To show how the sense and shape of each new fashion transforms the wearer, we have put a single girl in the photographs through the half-century gamut, named her Centura. In all her rôles and folderols, she is an engaging and relevant figure. We salute her in St.-John Perse's words: *"Hail, daughter! Robed in the loveliest robe of the year."*

At the left, Centura in the early 1900's, turned out for tea at the Plaza with her beau: her hat a romantic Merry Widow of black velvet and ostrich plumes; her dress a pleated concoction of Jusi cloth (woven of silk and pineapple fibre from the Philippines); her accessories a waist-long string of pearls, a long-handled silk parasol, a beaded bag, a little dog to tuck under her arm (alas, not collared in eighteen hundred dollars' worth of diamonds as is the spaniel of her famed contemporary, Lillian Russell).... For every-day occasions, Centura draws on a wardrobe of tailored suits with leg-of-mutton sleeves, moulded military jackets, and backward sweeping skirts—based on the riding habits Creed made for Queen Victoria. To give her figure the modish fore-and-aft profile without which she can cut no figure, she laces herself into the new French corsets (an instructress at the corsetière's has taught her how to adjust it properly and the correct carriage of the body when walking in it).... She is forever torn between this prow- *(Continued on page 89)*



1910's

DRESS AND HAT
FROM THE
COSTUME INSTITUTE
OF THE METROPOLITAN
MUSEUM

PENN

foremost, Gibson girl projection of herself—a cameo or a watch pinned to the bosom of her high-throated blouse, her hair piled into ever more massive pompadours—and a more romantic image still haunted by the whey-faced poetic subjects of Burne-Jones and Rossetti, and by Duse's bemused and tragical chiffons. . . . She bathes her face with benzoin (it is thus, she hears, that Queen Alexandra keeps her skin's milky transparency); is quick to swoon; opens her doors to the Mission furniture, Lalique glass, and hand-hammered brass umbrella stands of the *Art Nouveau;* is partial to the waltz and to the operettas of Gilbert and Sullivan. (She has heard an amusing *mot* attributed to Sir Arthur. To an American lady's question, "And how is dear Bach? Is he still composing?" he had answered, "No, Madam, he's by way of decomposing.") . . . Somewhere in the wings the new President, Theodore Roosevelt, is speaking softly and carrying a big stick, is fighting the trusts, and Jacob Riis is battling the sweat shop, child labour, and the New York slum. These early thunders of the common man's era reach Centura dimly. Her visits to the poor are pure-hearted; but her mind is very often on whether Vogue has correctly listed her "receiving day" (it is Tuesday), and whether her penchant for titled suitors may not soon earn her the prevalent epithet: "dollar princess."

In 1910, if less regal and opulent, Centura is not a whit less womanly. Her hat, as one sees from the peach basket at the left, is now paramount in her dress. Huge, heavy, and all-smothering, it has the effect of making the face and the figure beneath it fragile and helpless. This is something of a deception since—besides her earlier accomplishments of skating and bicycling—tennis, motoring (in a veil and duster), dancing the Bunny Hug and the Turkey Trot to the syncopations of "Alexander's Ragtime Band," and taking part in suffragette demonstrations are now all part of her dawning emancipation. Her lace dress (lingerie frocks are a great rage) follows the new straightened-out princesse silhouette, with natural sleeves and a narrowing skirt that in a year or two will hobble the wearer. She has pulled down her hair into a low Grecian coiffure with a Psyche knot, dotes on private musicales, and is fascinated by accounts of the ballooning that has become fashionable in Paris, and of the Ballet Russe with Nijinsky which has taken Paris by storm. She is faintly disturbed, however, by a report that the men servants at Newport are imbued with silly notions put into their heads by parlour socialists: "It is a dangerous game, this tampering with the masses. Such a proceeding originally led to the Reign of Terror. Should the revolt go on, I fear that we shall have to go back to the hotel." To forget this dark forecast, Centura goes to hear Tetrazzini in *Traviata,* to see Maude Adams in Barrie's *Peter Pan,* and buries her own nose in the Wellsian pages of *Tono Bungay.*



DRESS
FROM THE
BROOKLYN
MUSEUM

THIS HALF CENTURY *continued...*

By 1917, when her men go off to fight in France, Centura has acquired enough gumption to embrace in public a man not her husband, and even to share in his life at the front on a footing of intimate, if sisterly, camaraderie. She drives her own car (a Simplex), carries a Doreen instead of a compact, dances the Maxixe, and has bobbed her hair in the image of Irene Castle. Still, with her hat worn down on her eyebrows and in the sloping silhouette, loosely belted over the stomach, of her silk dress (a silhouette influenced by Isadora Duncan's credo of the unfettered figure and by Bakst's designs for the Ballet Russe), she has a child-like if faintly Persian air. She doesn't yet know that she is the lost generation, beautiful and damned, that Hemingway with his Brett and Michael Arlen with his Iris March will make famous and infamous. (Centura herself is reading Irvin Cobb.)

1917

WORLD WAR

In the 20's, after groping through the post-war wasteland of mahjong, disillusion and Dr. Coué, Centura finds herself. Rather, she finds that Chanel has given her back to herself with a dress that throws everything to the winds but chic, and exactly expresses the utter, unutterable freedom and blasé wisdom she feels is hers. Its essence is chemise, its silhouette is flat; in 1927 its waistline reaches an all-time low, its hem an all-time high. (At the right, she wears it in ivory chiffon velvet.) She shingles her hair; affects a long cigarette holder, a débutante slouch, a rope of pearls, an ostrich feather fan, and pins an orchid on her shoul- *(Continued on page 93)*

1925

THE CHARLESTON ERA

DRESSES
FROM THE
COSTUME INSTITUTE
OF THE METROPOLITAN
MUSEUM

PENN







THIS HALF CENTURY

der; likes rooms that look like country club lounges; wears silk pyjamas on the beach; sits in dark cellars through the nights (it is mid-prohibition). Jazz is her music, gin her drink, "inhibitions" her scapegoat, divorce her burning question, and F. Scott Fitzgerald her biographer. After allowing herself a brief old-fashioned thrill when Lindbergh flies the Atlantic, she packs her Vuittons for Biarritz, and so long as she's on this side of paradise doesn't care what's on the other.

She has to care, soon enough. The 30's come in with suicides and strikes, apples and hunger—and go out with a black umbrella and war. Fashion, with little to go on, fiddles with hemlines, makes manful padded shoulders that may give women the illusion that they can carry a difficult world on them. In the dearth of inspiration, Centura reaches around at dirndls from the Tyrol and sarongs from the South Seas, and in a salute to the great glamour girl of the 30's, Greta Garbo, grows her hair into a loose mane and throws away her hat.

The war brings Centura back to earth with a jolt, and by 1942 she has worked out for herself a satisfactory way to look—a frugal, spare-silhouetted American primitive look that Martha Graham helps her to visualize, and Claire McCardell and Capezio help her to achieve: her dress a jersey tube with a décolleté daytime neckline (or a skimpy jersey jumper over a skimpy leotard); her Phelps belt and bag bold, with brass emblems; her feet flat on the ground. Five *(Cont'd on page 94)*

1940's

THE WAR YEARS

COSTUMES
FROM THE
COSTUME INSTITUTE
OF THE METROPOLITAN
MUSEUM

PENN



1947

BRAND-NEW LOOK

THIS HALF CENTURY

years later, on April 1, 1947, Centura steps onto the cover of Vogue and rivets the world in the New Look. Nowhere about her is a trace of skimp or skeleton to be seen. Her bosom, her shoulders, and her hips are round, her waist is tiny as her grandmother's, her skirt's bulk suggests fragile, feminine legs beneath. By these means, she and Christian Dior announce to the world that peace is at hand, and parsimony past, and every woman's a woman again. Centura tunes her radio to the United Nations, frequents semi-documentaries like *The Quiet One* and *Paisan;* admires Balanchine ballets that integrate classic *pas* with breath-taking inventions of movement and pattern; takes a "new look" at Melville and Henry James and looks in a new way at Faulkner, and discovers the importance of having a sense of the past about the present.

Today is 1950. Centura begins not just a new year, but a new half-century. In the days ahead she will (at a guess) be buying Jackson Pollock canvases; talking about Italy's ten-year-old movie star, Enzo Staiola; witnessing the surprising wittiness of T. S. Eliot's newest play, *The Cocktail Party;* reading Henry Green and Joyce Cary, and (in her newspaper) of new atomic explosions in Russia. At the right, her new look is the Now Look—sleeves noticeable, hips to knees narrow, skirt rising, a blousing softness above her belt: a silhouette of flaring curves above lean lines. Is it the form *juste* for the turn of the half-century? With its tapered body and wide wingspread, is it an abstraction of flight? Or is it a restless, adventurous shape, after Giacometti? Let time, that holds half-centuries lightly and makes clear their patterns, let time tell.

Opposite: Mid-century dress by Christian Dior—New York in navy-blue Rémond Holland silk taffeta. Ready January 15 at Bonwit Teller; I. Magnin; Neiman-Marcus. The earrings from Verdura. The coiffures, pages 86 to 95, by Guillaume of the Salon Lenthéric. PENN



1950

MID-CENTURY

CHANGE OF MIND

1900 — 1950

A FIVE-PAGE FANTASY ON THOUGHT AND TASTE
IN THE WAYS OF LIFE, ART, THEATRE, POLITICS...
DRAWN WITH A SKEPTIC'S WIT, ESPECIALLY FOR VOGUE,
BY SAUL STEINBERG

1900's Saul Steinberg has chronicled, sometimes with a poisoned pen, the changes of mind in fifty years from the swooping beauties of the *Florodora Girl*, singing "Tell Me, Pretty Maiden," to the part-naked sailors of *South Pacific*, angrily shouting, "There Is Nothin' Like a Dame"; from the iceman to the deep freeze. Notice, on the opposite page, the morose figure threatened with castor oil, the Modigliani-necked women in the Sargent painting, the coal stove and the gaslight, the Nickelodeon, where the first movies shook and flickered like a modern television screen. Notice the start of government interference in business—antitrust laws, and provisions against sweepings in sausages and filings in drugs.

1910's Steinberg's Street Scene shows further changes of mind. The beautiful tin Lizzie, the lacy tatting of the shocking *Jurgen*, the power of vaudeville with Albert Chevalier singing, "Knock'd 'Em in the Old Kent Road." John Sloan and his friends of the "Ash Can School" were coupled in horror with the French "mountebanks" at the Armory Art Exhibition. Starry-eyed *avant-gardists* listened to time signals on their crystal sets. In the movies, Pauline was in peril. Women talked men silly with demands for votes and got them. The country marched and marched, first to make the world safe for democracy, and then in the fight over The League of Nations. (By the 1940's there was less marching, and the League embers started the United Nations.)

1920's Steinberg's Stage Set shows the change-over from vaudeville to the Theatre Guild's mechanized intellectuality; shows the flowering of Freud, and the advent of F. Scott Fitzgerald and Ernest Hemingway. The rumble seat was enthroned and the new refrigerators had their brains in view on top. Movie architecture wrestled Graeco-Roman with the Byzantine, and the modern-minded let skyscraper furniture zag its way up walls, the zig provided by cacti.

1930's Steinberg's Post Office Mural is muscular and jowled with wheels and cogs and heroic figures of labour shaking hands with planners and management. In those days of the Depression, the movies gave two escapes—Song-and-Dance or gangsters. Vitamins rushed in. Regional paintings by Benton, Curry, Wood, and their followers showed the wrinkles of Dakota, the corn of Iowa. The theatre, like everything else, was heavy with problems, weighted down with social consciousness. Everything was socially conscious except the decade's greatest best-seller, *Gone With the Wind*.

1940's Steinberg summarizes the fifty-year sweep with the mockery of dragon-faced cars locked together in one motionless mosaic. (Remember the faceless little car of 1903?) The air is a mess of motion. On the rooftops, the television aerials form the beautiful patterns of a Paul Klee painting while bringing in the gags of Milton Berle. In the galleries the ropy paint of the abstractionists has outmanoeuvred the anecdotalists. In the kitchen, the juke-box intricacies of disposers, toasters, roasters, freezers have won, over the 1900 hod of coal. In the movies, the documentary, *The Plow that Broke the Snake Pit*, is triumphant. The bomb that tears at the mind of the world is debased for a delicatessen name. Everyone wants to know the answers, the how, the what, the why, but few ask the right questions.

VOGUE, JANUARY, 1950

The 1900s

The Tenderfoot

CASINO THEATRE

Tell Me, Pretty Maiden

FLORODORA

Piff-Paff-Pouff

The PURE FOOD Act

UPTON SINCLAIR

The JUNGLE

The OCTOPUS Frank NORRIS

JACK LONDON

LINCOLN STEFFENS

SARGENT

For beauty MILK of CUCUMBER

CULLIVER TOUR OF JAPAN

OTTO & OTTO Hairdressers

NICKELODEON

VITASCOPE

OMNIA VINCIT LABOR

CASTOR OIL

Cod Liver

Curves CORSET MFG. Co

EARTHQUAKE IN SAN FRANCISCO

The CROSS of GOLD

The BIG STICK

The FULL DINNER PAIL

The TRUSTS MONOPOLY

Prosperity

STEINBERG

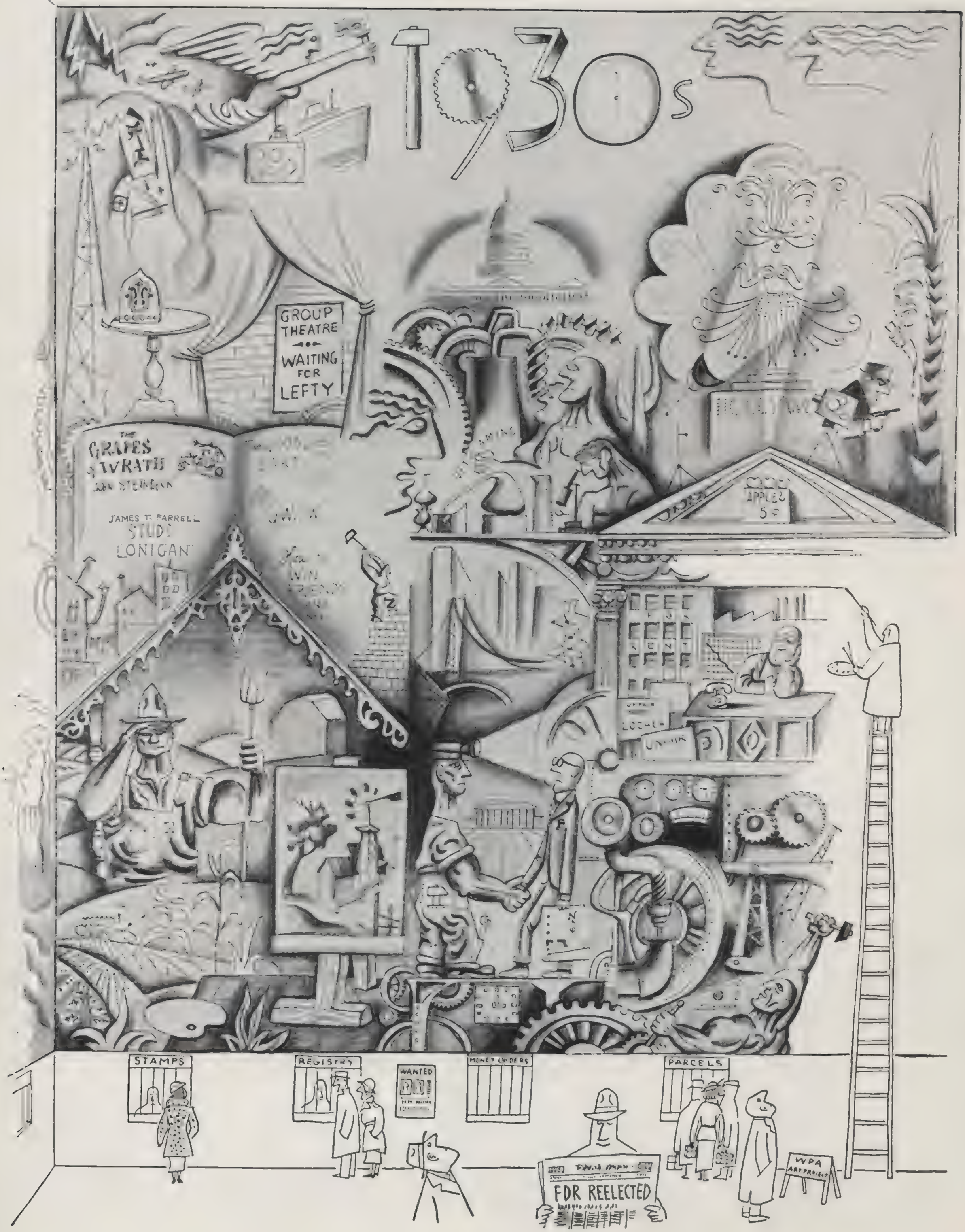
1910s


ALBERT CHEVALIER
Nora Bayes
VAUDEVILLE
Matinee 25¢
PAINTINGS JOHN SLOAN
BOOKS
ISADORA DUNCAN
CABELL JURGEN
The TITAN DREISER
H.L. MENCKEN
EDITH WHARTON ETHAN FROME
Edna Ferber EMMA McCHESNEY & Co.
MORE BALLOTS LESS BULLETS
Let the PEOPLE RULE
WOMEN ARE PEOPLE
VOTES FOR WOMEN
MAKE THE WORLD SAFE FOR DEMOCRACY
LEAGUE OF NATIONS
The ARMORY 69TH INF. N.Y. INTERNATIONAL EXHIBITION OF MODERN ART Feb. 1913
I WANT YOU
CZAR KILLED
Model T Ford
LUSITANIA
GYP THE BLOOD
STUDIO
The Perils of PAULINE
ESTABLISHED 1911
HOME FURNISHINGS

1920s

THE THEATRE GUILD
R.U.R.
VALENTINO
GERSHWIN
RHAPSODY IN BLUE
SACCO-VANZETTI
COOLIDGE SAYS:
TUNNEY K.O. DEMPSEY
N.Y. STOCK EXCHANGE
MOVIE PALACE
REAL ESTATE
DELICATESSEN
HOTEL
MOTHER COMPLEX
BUY A RADIOLA IN EASY INSTALLMENTS
MIAMI
THE GREEN HAT
TRADER HORN
F. SCOTT FITZGERALD
BABBITT
SINCLAIR LEWIS
HEMINGWAY
EDNA ST. VINCENT MILLAY
WILL DURANT
CAPONE
PROHIBITION

STEINBERG


1930s
GROUP THEATRE
WAITING FOR LEFTY
THE GRAPES OF WRATH
JOHN STEINBECK
JAMES T. FARRELL
STUDS LONIGAN
APPLES 5¢
STAMPS
REGISTRY
WANTED
MONEY ORDERS
PARCELS
FDR REELECTED
WPA ART PROJECT

1940s

SIMPLEX The PERFECT KITCHEN

SMOKE Cigarettes

SOUTH PACIFIC ...WONNEFUL! WINCHELL

TRUMAN WINS

THE FLYING NEDICKS

LATEST BULLETIN

...AND NOW A WORD FROM OUR SPONSOR

PSYCHOSOMATIC ANONYMOUS
BEAUTY ACADEMY
MONEY INC.
PUBLIC RELATIONS
BLOOD BANK
BONE BANK

BOP

TONITE SOME OF MY BEST FRIENDS.....

BANK

Ye OLDE CHEZ

RAYMOND GRAM SWING

ELMER DAVIS

DOROTHY THOMPSON

WALTER LIPPMANN

GABRIEL HEATTER

ANTEEX INC. MODERN FURNITURE

Quickart ARTISTS' MATERIALS

YOU TOO BECOME A PRIMITIVE

SMASH HIT!

ATOMIK DELICATESSEN

POLLOCK

DE KOONING

HOFMANN

GORKI

THE SNARK DIET

READ!!

#1 BEST SELLER

HOW TO WHAT AND WHY

BY

UNITED NATIONS

STEINBERG

THE WORD SERENITY

BY CHARLES MORGAN

At the heart of the unease of the world as it moves on into the second half of the twentieth century is our sense that the tragedy in which we live is, as tragedy, bad. It is as though *Phèdre* were being written by a garage-boy or *Antony and Cleopatra* by an idiot. The lines do not scan, the structure is confused, no form is felt to be completing itself. The purgative effect of tragedy is absent.

One of the reasons is that, in each man's mind, events have become more and more widely separated from his sense of personal responsibility. Good and evil befall him like thunderbolts from the sky. He works hard, he prospers in his trade or profession, he saves money, he looks forward to independence in the future or to a holiday now, and suddenly one morning he awakes to find that a new series of arbitrary controls or a manipulation of the currency has ruined him. The explanations offered are jargon in his ears. He does not understand them and gravely suspects that the so-called "experts," who contradict one another and whose prophecies are continually falsified, understand them little better than he. Of one thing only is he certain: that what has happened has happened independently of his conscious will. He is visited by a sense of the irrational, the arbitrary and the formless in human affairs. He begins to feel like a wasp trapped in a jam jar half-filled with beer and honey. He has begun to climb out of the trap, to scale the glassy wall through which he can see sunshine and freedom, when suddenly someone picks up the jar and swirls it round; he is thrown back into the trap again.

A second reason for the conversion of the human drama from high tragedy to a species of irrational farce is that it is continually interrupted and dominated by teams of clowns and robots, committees, councils, assemblies, conferences, societies, who run about the stage in crisscross patterns, shouting in all the tongues of Babel that they have come to save the world and issuing communiqués elaborately designed to conceal meaning.

They carry initials on their backs. Something called, for example, the People's Consultative Council for the Prefabrication of Happiness becomes the P.C.C.P.H. These initials then begin to appear in the popular newspapers. "The P.C.C.P.H., in consultation with the P.Q.R.S.T., decided yesterday that, in the cause of equality, all tall boys should have their feet cut off, but in deference to representations from the International Confederation of Shoemakers, the proposal has been referred to the approaching conference of R.S.T.U." The father of a family, as he reads his newspaper, has long ago forgotten, if he ever knew, the meaning of these initials. They are placards carried on the backs of manikins who, in solemn confusion, skip across the stage of life; they are the cipher in which is written the farce that no one understands. Tragedy has lost its purgative power because it has no longer any lucidity. Life has become a screaming and a buzzing in the ears.

This is the appearance of things, not the reality. The Eumenides are still pursuing men and for the ancient reasons. The grace of God is still available to our undeserving. Our task is to re-establish in our minds the form and lucidity of the human drama. At present we are mistaking the nature of our problem. It is not at root a problem of activity, of running about the stage shouting that we know (or do not know) how the play should be rewritten; it is, on the contrary, a problem of stillness, of learning how to be still, how to listen, how to accept the human drama as a form which is completing itself and not as a whirling of incoherent fragments. We are still living, as mankind has always lived, in

a tragedy which, like the tragedy of *Oedipus Coloneus*, has a solution; we are not living in a non-stop revue. To become incapable of making this distinction is to fall into the impiety of madness and despair.

It is, then, perhaps desirable that, while politicians, economists, and sociologists endeavour to force the play into the mould of their convictions, private men and women should approach it less violently and in a spirit of meditation. There is enough shouting; let us not increase it. There are enough infallible remedies; let us not add to them. Let us not attempt to re-write the drama of life, for we did not create life and do not know of how many acts the drama consists. Let us instead examine certain words which, even in our own lifetime, have lost or changed their meanings, and ask what is the significance of the loss or the change. In this way it may be possible to establish certain points of reference, a kind of Rosetta stone, which shall make the contemporary tragedy decipherable by patient students.

The words *serene* and *serenity* have almost vanished, and yet the idea they express has not ceased to exist. Why, then, have they vanished? Words are driven out of currency by our self-conscious avoidance of them. Fifty years ago our fathers and mothers would pursue elaborate circumlocutions, which we now smile at, in order to avoid words descriptive of parts of the body or functions of the body. Many of these words are now used freely, and we pride ourselves upon our emancipation. And yet it is to be remarked that there are other words which we avoid. If our parents were embarrassed by the things of the body, we are embarrassed by the things of the spirit.

Two striking instances occur in Mr. Somerset Maugham's recently published volume, *A Writer's Notebook*. He speaks of the danger of note-taking. It may, he says, cause an imaginative writer to lose the even and natural flow of his writing "which comes from allowing the unconscious that full activity which is *somewhat pompously* known as inspiration." (The italics are mine.) Later in the same book, he quotes Pascal: "*Mais quand l'univers l'écraseroit, l'homme seroit encore plus noble que ce qui le tue, parce qu'il meurt; et l'avantage que l'univers a sur lui, l'univers n'en sait rien. Toute notre dignité consiste donc en la pensée.*" And Mr. Somerset Maugham adds: "I think there is some disparagement today in the notion of dignity, and I believe that the French word is better translated into English by the word nobility."

These two passages are deeply significant. Mr. Maugham is one of the most distinguished and the most popular of living dramatists. He is a shrewd and accurate observer of the fashionable habits of the contemporary mind. If he can not use the word "inspiration" without apologizing for it as being "somewhat pompous" and if he says that today the notion of dignity is disparaging, then we may be sure that "dignity" and "inspiration" are among the words that modern men avoid as their parents avoided, in embarrassment, the words concerned with excretion. Why? Because, like our parents, we are ashamed. But we are differently ashamed. Why are we ashamed of the great words of the spirit—dignity, inspiration, liberty, serenity? Because the ideas within these words have been too often abused for us to abuse them. They record our failures. They pronounce our doom. No one is eager to echo the words of his own sentence of death.

Again, this is the appearance of things, not the reality. Dignity, inspiration, liberty, serenity are not the words of a death-sentence. Only the insane disorder of our stage, the corruption of the human tragedy by the wild unreason of farce, makes us reject our own means of salvation—that is to say, the solution of tragedy which proceeds from completion of its form. To say that inspiration is "pompous" and that the word "dignity" has a meaning of disparagement is to let loose a troupe of clowns to slap Phèdre with their balloons and drag Cleopatra from her monument. This, precisely, is what we have done, this is the degree of decivilization to which we have attained; but if we are so arrogant as to suppose that our clowns will prevail, we deceive ourselves. A gust of wind will blow them from the stage. They will be terribly silenced. The human tragedy will become lucid again.

Lucid. Serene is the greater word, for serenity includes the idea of lucidity. A serene sky is both calm and clear, but in a stormy sky there may be lucid intervals. Nevertheless it is important to associate the two words, for penetration by light is the essence of serenity. It is possible to be calm without being serene: a face may be dully or stupidly calm, but a serene face is one through which the light of the spirit shines.

As the word serenity appears and reappears in my thought like the face of an angel looking in through a window that I can seldom open, I am visited by the remembrance of two works of art of which I have often written in my novels, and now, as I write this, I seem to understand them anew, or, rather, I would say, to receive them anew. They are "The Agony in the Garden" by Giovanni Bellini in the National Gallery in London, and the tomb of Ilaria del Carretto by Jacopo della Quercia in the cathedral at Lucca. The Bellini has been moved. Formerly there was a bench directly opposite it on which one might sit and watch. At first it was a cause of distress in me that, as I sat, my line of vision was constantly interrupted by other visitors to the gallery who passed between the picture and me, but gradually I became accustomed to this and began even to have profit in it, for to lose the picture thus and to find it again, constantly and serenely glowing, unchanged by the eclipse of my having been blinded to it, was to be made aware of it as an emblem of Grace. Now it has been moved. I must stand before it, an island in the stream of human bodies, and to this I have not yet so disciplined myself that I am undisturbed by it. But by this disturbance, this weakness of self-discipline, I am not alienated from this picture as I might be from another as beautiful but different in kind. The Bellini will wait, like an absolution, until I am able to receive it again.

Ilaria meanwhile waits in Lucca. She is calm and, at the same time, an embodiment of the distinction between calmness and serenity. What is that distinction? However we attempt to define it, the idea of light enters into our definition. From Ilaria there shines an interior *(Continued on page 161)*

1950 FABRICS DIRECTORY; WARDROBE PLANNING

THERE is a new concept of fashion today, which comes straight from cloth: we can dress now by the year, rather than by the season. We have exorcised that old one about four-wardrobes-per-year-per-person. (Too often, as it turned out, none of them really ready for anything.) Without particularly working at it, the wardrobe living in the year 1950 is almost automatically a year-round wardrobe.

Today, you wear summer *silks* under furs in January; if you travel much, you keep some *fur* about you the year around. You wear *colour* in any season (now reds, golds, pinks for day are winter staples); know that nothing, this year, is snappier than *black* for the beach. You expect to wear a *light jersey* dress, a touch of *velvet* from here to the middle of July. You try a *white silk faille* hat with a black coat in January; wear it with a *navy-blue serge* suit all spring. You expect that the great beauties of the winter parties—*chiffons* and *organzas* will be the beauties at the summer's big parties, as well. You see the point of *larkspur with olive green*; never mind whether or not the month has an R in it.

There are the new lightweight *coatings* barely touched with colour—fleece, cashmere, chinchilla, frothed into a series of earth-bound practicalities; jacket-short coats for now or July. There are *challis* and *wool voile* for dresses without seasonal limits. One designer claims that the great hits of his autumn collection were dresses of wool voile. And so he used, with success again, none but wool voile as the heart of his *resort* collection.

There are the new mixtures: fabrics woven with fabrics for greater crease resistance, strength, lightness. (We somehow don't see that trio going into storage, ever.) *Wool woven with cotton* is one; *wool woven with nylon* is another. You might see them in suits, choose them for their looks alone, and discover months later their remarkable adaptability to August air-conditioning. Then, there is the new tendency of *worsteds* toward lightness, and a good thing it is, too. (We find that the only thing hotter than a city block in July is an over-steam-heated restaurant in February.)

There is news—news the year round—in a group of new *coarse yarns.* Good, hefty hanks of cloth. Tweeds made of soft *cotton* yarn or of *rayon.* Some *burlaps* (lovely colours), certain *linens* (some embroidered) cut with the respect given tweed. There is an Italian *silk Shantung* in this family—it looks like Shantung magnified three times. There is silk Honan, a weave between pongee and Shantung in texture. The whole family is news for the south and mid-south now; the whole country, next summer.

As for the new fabrics arriving in the new spring fashions. There will be more *silks* about than we've seen in seasons—*small prints* in two tones, for suits and dresses; alternates to, and as clean as, solid colours. There will be many *straight-line patterns—checks, plaids, stripes.* (Watch, come June, for *striped voiles,* plaid silk organzas and Shantungs.) There will be *paper taffetas* (silk or rayon), printed with clean, close patterns for day clothes; delicious new *taffetized Shantungs* for day. Many *two-dimensional cottons,* from June on. A spectacular white cotton scrolled with gold, for evening. There is a great deal of *black imprinted with colour* in everything from silk through cotton—black with middle-sized, evenly spaced flowers brush-stroked on cotton. Coming: black on thin white silks, white cottons.

And? There is more than news, in cloths today. In wardrobe planning, in considering what the costume is made of—you can count, in 1950, on the goodness of the fabric. As far as fabric goes, the $29.95 dress and the $200 one share the same character references. Their materials can be the best at any price.

Opposite: 1950's signature—the ease of the soft shirt dress, the elegant neatness of the cap coiffure.

The dress, silk Shantung, a Jacques Fath design for Joseph Halpert, about $135; Lord & Taylor; I. Magnin; Jordan Marsh; Wm. H. Block; Frost Bros. New: gold Cartier earrings, hoops and drops. Coiffure by Guillaume of the Salon Lenthéric. Lenthéric's "Wonderful" lipstick.


BLUMENFELD



FROM PINK TO RED

This year, 1950, you will be wearing more colour than you have in this decade.

More colour—new colour—in new ways. Keep a weather eye, a careful eye, on the coloured shoe idea.

On these and the next two pages are samples of new cloths

in two present best-families of colour to plan now into your spring and summer life.

In the pictures behind them, more new cloths working in new fashions.

A. For travel, for spring, for town and country-going: checked loud tweed jacket, narrow blue wool skirt.

Cloth by John Walther, design by Bonnie Cashin, $125; Bergdorf Goodman.

B. Heavy silk crêpe shirt and skirt: first splash of a fashion tide. By Clare Potter in Onondaga silk, $125; Bergdorf Goodman.

C. Chosen for: shirtwaist line; dropped shoulder line; rosy silk surah. Dress, $45; Bonwit Teller.

D. 1950 colour: high red. Cardigan dress of Wyner worsted jersey. By Bonnie Cashin, $45; Jay Thorpe.

E. For any colour, an ice-fire of jewels;

these superb diamonds—ring and bracelet—from Harry Winston. The nail enamel: Naylon's "Saucy Red."



1. Spring coating: pure Cashmere, a creamy cloth in a creamy pink. By Worumbo at McCutcheon's.

2. For a dinner, a theatre dress: this ottoman in a brilliant red. By Hafner of 75% Celanese rayon, 25% wool; Lord & Taylor.

3. Plaid gingham in a pair of warm colours, pink and gold. By Wamsutta at Altman.

4. All-day damask: textured with a silky over-check of red cotton on white. By Skillmill. Lord & Taylor.

5. Dotted lawn in one of the most important of its plenty of colours: evidently—red. By Ameritex at Altman.

6. Cotton in bas-relief: an intricate checked pattern woven into cotton piqué. By Lonsdale.

7. Planned against creasing: 78% rayon, 22% cotton. a pale glow of orange-pink. By Everfast; Bloomingdale's.

8. For a summer dance, Sunday luncheon dress: pale pink cotton plissé. By Fuller, at Bloomingdale's.

9. Irish linen, check-woven, crease-resisting, by McBratney. (Perhaps the jacket to summer trousers.)

10. Choice for a flowing shirtwaist dress with big push-up sleeves: rose silk chiffon. By Bianchini at Saks Fifth.

11. Lacquer-red worsted and wool tweed could make the coat for a whole wardrobe—in 1950. This is Hockanum wool.

12. Idea for a strict afternoon shirtwaist dress: this checked taffeta of Avisco rayon. At Stern's.

RAWLINGS







FROM BEIGE TO GOLD

A. and **D.** A red for yellows, the toasted medium shade of Chen-Yu's "Coral Fan," repeated in lipstick and nail enamel.

B. A clocked stocking, with a golden cast: "Sunrise Sparkle," 54-gauge, 15-denier nylon, by Blue Moon. $1.95; Saks Fifth. Shoe of Colonial's patent leather, about $23; I. Miller: I. Magnin.

C. This suit, new shape: the jacket, a ruler-pleated shirt; the pleats carried over in the skirt. By Claire McCardell in Miron worsted, $125; Lord & Taylor.

E. Bloused shirt, dropped shoulder, straight skirt: a shape to keep in contact with. Herbert Sondheim design in Wesley Simpson's nubby rayon (80%) and cotton. $90; Bonwit Teller.

F. High in the goldens: pure marigold. High in silhouettes: again the bloused and belted, low shoulder, line. Coat of Forstmann fleece, $80; Milgrim; Jordan Marsh.







9

11

8

10

12

13

1. Bird's-eye surah, blended to beige. By Julius Werk of Celanese rayon; Macy's.

2. Printed in gold, and washable: Paisley-patterned cotton broadcloth; Altman.

3. Off on a new, important run: crêpe de Chine, of Skinner "Truhu" ivory silk; McCutcheon's.

4. Satin-plaided, taupe taffeta of Enka rayon overstriped in brown and white.

5. Wool with a 10% cast of cotton: firm new weave, new (here) in clay. By Pacific.

6. Cotton taffeta for an all-day, all-summer dress. This, in butterscotch plaid, by Dan River.

7. Batiste that stays starchy, pale yellow with cotton damask stripe. By Bates; McCreery's.

8. Lightweight wool in tan plaided with black. By Lesur. 9. Printed silk twill. By Onondaga, at McCutcheon's.

10. Fleece (alpaca 25%) in a pale sunny check; a Stroock woollen.

11. Dress-weight woollen in shaded neutral, by Juilliard. 12. Italian silk organza with satin stripes of gold and black.

13. Doeskin-finished flannel, a mild tawny, by Anglo. 14. Spatter-print Indian Head cotton, by Textron: Bloomingdale's.

RAWLINGS



CAPRICORNUS: DECEMBER 22—JANUARY 19



AQUARIUS: JANUARY 20—FEBRUARY 18



PISCES: FEBRUARY 19—MARCH 20



ARIES: MARCH 21—APRIL 19



TAURUS: APRIL 20—MAY 20



GEMINI: MAY 21—JUNE 21



CANCER: JUNE 22—JULY 22



LEO: JULY 23—AUGUST 22



VIRGO: AUGUST 23—SEPTEMBER 22



LIBRA: SEPTEMBER 23—OCTOBER 23



SCORPIO: OCTOBER 24—NOVEMBER 21



SAGITTARIUS: NOVEMBER 22—DECEMBER 21

TO ROME NOW

BY THÉRÈSE BONNEY

Down through the centuries, from the four corners of the earth, pilgrims have gathered at the tombs of Peter and Paul to pray . . . this, centuries before the first recorded Jubilee of Holy Year in 1300. As early as three weeks ago, Rome the Eternal City, began to draw the first pilgrims and visitors, "lovingly to her bosom" to celebrate the 1950 "Maximum Jubilaeum," or Holy Year. Many of the pilgrims, a surprising number of non-Catholics among them, may be led by Cardinals, Archbishops, Bishops, or superiors of famed religious orders.

These millions of Pilgrims will join the great cavalcade of martyrs and saints, the St. Cecilias, the St. Ignatius' of Loyola, the Francis' of Assisi; the poets and painters, the Dantes and Petrarchs, the Giottos and Michelangelos; the dukes and kings, the Alberts of Austria, the Charlemagnes who travelled to Rome. To them, it meant days and weeks of hard travel; to some of today's pilgrims, the trip may take only a few hours, for 1950 will mark the first great air-borne pilgrimage.

The first pilgrims were required only to visit two basilicas, St. Peter's and St. Paul's outside-of-the-walls, the former built over the tomb of Peter and the latter a short distance from where the Apostle was martyred. In 1350, another basilica was added—St. John Lateran, and for the third Holy Year, St. Mary Major.

The early pilgrims visited each of the four basilicas on foot, an eleven mile circuit, every day for ten days. Far less is expected of the pilgrims of 1950, who are required only to visit each of the four basilicas once and not necessarily on the same day.

There are few contemporary chroniclers of the different Jubilee Years. Dante, however, refers to one in both his *Inferno* and *Purgatorio*. He wrote of the "multitude in the year of the Jubilee . . . the Bridge, in twofold line and order passed." That "multitude" was estimated at two million; in 1950 the multitude is estimated at three million.

Ordinarily the Jubilee Year begins on Christmas Eve with the unwalling of the Holy Doors at St. Peter's and the three other basilicas and closes the following Christmas Eve with the walling-up of the same doors.

There have been two Jubilee Years at which Pontiffs did not officiate; in 1350, when Clement VI had his residence in Avignon, and in 1700, when Pope Innocent XII lay on his death bed. There were two Holy Years in which the Holy Door was not opened on Christmas Eve, one because of an interim in which no Pope was on the throne (the election not having taken place) and the other when the Popes were prisoners in the Vatican.

The greatest days of this the Jubilee Year of 1950 are those on which Pope Pius XII either officiates or participates in the ceremonies. There will be a certain number of such appearances, four of them in churches other than St. Peter's. The Holy Father officiates at the extraordinarily beautiful opening of the Holy Door at St. Peter's on Christmas Eve, at the solemn Pontifical High Mass at St. Peter's on Christmas Day and at the Easter Service, April 9. The Pope will take part in the ceremonies at St. Eugene's Church (the name-saint of the Holy Father), in the Corpus Christi procession on June 8 and in the two-day celebration of the feast of St. Peter and St. Paul on June 29 and 30. There will be Pontifical High Mass every Sunday, one celebrated by the Pope, himself, every month. There *(Continued on page 162)*

SIGNS OF THE ZODIAC

COPIED FROM RAPHAEL IN THE VATICAN

BY GIULIO ROMANO

When Giulio Romano, the favoured pupil and heir of the Renaissance master Raphael, painted these twelve zodiacal frescoes early in the sixteenth century, astrology, that complicated science of calculations from the stars, was as controversial as it is now. Savonarola, the burning-eyed reformer of Florence, mocked astrologists; Pope Paul III made his private astrologer a bishop. And in the Vatican bath of the Cardinal-secretary to Pope Leo X, Raphael painted in 1516 charming classical decorations, the signs of the zodiac. Those decorations Romano later repeated in colour and scheme for the Villa Mattei, the residence of a Roman noble. Now they are owned by the New York Metropolitan Museum of Art. Raised and trained by Raphael, who loved him as a son, Romano was a great painter in his own right. After Raphael's death, Romano lived nobly, merrily, and profitably on his mastery (with additions of his own), of his master's style.



MID-CENTURY BEAUTY

Ideals of physical beauty don't change just because people blow horns at midnight. But something has been happening in the course of fashion to change the look of faces, figures, heads. And it happens to coincide with January, 1950. *The figure* is the most extensive change (see the next pages). *The face* wears a new pattern of make-up, frankly make-believe make-up, newly-drawn to make the eyes the focus, to make them bigger. As for the *hair*; it is cut short, clipped away. But the hard-clipped shingle now has a sleek crown, a sweep, a full-head-of-hair's worth of short softness.

1950 FACE

You might spend the same time achieving a well-made-up look that you once spent looking "natural." The focus is eyes, drawn (see cover; opposite page) in a new, deliberate sweep. Piguet introduced the idea in Paris as "doe-eyed make-up"; it could become, we think, as generally and excitingly new as the use of lipstick was in the twenties. The method: use a soft eyebrow pencil. In a quick, freehand stroke, sketch a line from the inner corner of the eye to a sharp uptilt toward the temple. Brush the lashes with mascara. Shadow the lid lightly from lash to tapered brow with two eye-shadows. Add a beauty mark for exclamation, if you like. Base this new eye-focus upon the premise of a mat-finished complexion; a clinging make-up foundation; a clinging coat of powder. Draw the mouth in a neat bow-shape with two shades of lipstick—one shade to sketch the outline clearly, a slightly lighter shade to fill in. (For further make-up details, see page 62)





BLUMENFELD

1950 HAIR

The cut, short. We advise you to have it. But with a calm, sleek crown, softness brushing the ears. Another way appears on page 105. *Left:* Tightly-clipped cap curved to the shape of the skull, fringed off, asymmetrically, all around. By Christian Frederick Jungst. Gold-plated hoop earrings, day news, $18, plus tax; Saks Fifth Ave. *Above:* The Carmen clip. Hand-polished hair; bangs brushed forward from the crown in starry points. By Miguele of Elizabeth Arden. *Opposite page:* Winged coiffure, dipped at the sides. By Michel of Helena Rubinstein. Diamond pendant earrings, Van Cleef & Arpels.

1950 BODY LINE

This is the new figure. The body line beneath the new mid-century fashions. You see an unexaggerated bosom, a concave middle, a close hipline, a seemingly long leg. See it in the flesh—*and* in the fabric. If you weren't born with this figure, you can achieve it: the same figure that might have been successfully squeezed at the waistline and freed to curve at the hips, last year, can be taught to conform to the new line. There is diet, if you need it (a winter version of Vogue's Diet X appears on page 68). There is exercise, massage, a new attitude of posture. There is the control, the shift of emphasis possible in corset and brassière. And finally—there is the cut of the new fashions themselves, with bulk placed, one way or another, above the waist, attenuating the line below. *Right:* The new figure, traced in cloth. The lean skirt emphasized by bulk above the waist. Jacques Fath design in Miron brown-and-white worsted, about $175. Piqué hat with new, important, back swing; Jacques Fath design for Florence Reichman, about $45. All, Lord & Taylor; Stix, Baer & Fuller; I. Magnin; Hudson's; Bonwit Teller, Phila. Miriam Haskell earrings, Saks Fifth Ave. *Centre right:* The new figure—as it stands. *Far right:* The new figure properly and modernly brassièred and corsetted by Warner. Rounded brassière of nylon marquisette, $5; long, flat girdle of elasticized rayon satin, $12.50. At Saks Fifth Ave.; Harzfeld's; L. S. Ayres; The White House.

BLUMENFELD





TROPICAL FASHIONS, 1950

HIGH POINT OF COLOUR: HIS RED DINNER JACKET

Straight brilliance is now well-established, an almost conservative fashion for men. Newest acceptance, *left*, the dinner jacket of red crease-resisting cotton darkened with an under-thread of black; cool, non-tricky, completely right in the tropics; new and in no way like northern fashion dragged South. The coat and cummerbund, about $40; both at Schur Shop (Palm Beach), at Wallachs and at Halle Bros. Not illustrated but deserving the same praise: the midnight blue featherweight gabardine dinner jacket at Saks Fifth, tailored like a winter-weight suit and holding its shape well. And for day, at Saks Fifth, are jackets of hand-woven Scotch homespun tweed, in weight between linen and regular tweeds; of Italian silk Shantung lined only in collar and sleeves, with side vent, good for day or informal dining. We like the look, by day, of men in outfits that are one part brilliant; sketched on the opposite page are two systems of bright with dark.



BACKGROUND: COURTYARD OF BEACH VIEW HOTEL, MONTEGO BAY.





BACKGROUND: RUM WAREHOUSE, MONTEGO BAY. NORMAN PARKINSON

Above: The strong-orange shirt might be worn with grey flannels or dark blue linen slacks, dark-print foulard scarf. The linen basket-weave shirt, with a special, close-lying collar, also in yellow or blue, $12.50; John Pringle. The dark-bright system reversed *(right)* with a murky African print shirt, strong-yellow slacks. The cotton print shirt, $10; Irish linen Daks, also in red, rust, navy blue, black, $25; John Pringle. Further word on shirts (not illustrated here): At John David: a new cotton shirt as thin as dotted Swiss, dark with white design, $5; gingham plaid, $7.50; tie-printed maize, grey, or rust silk, $15; short-sleeved linen shirt in bright colours, $9. At Tripler's: Dozi shirts, bright or dark, with short-pointed collars; bright linen slacks. Notes of news: Bronzini's neatly patterned batiste scarfs to tuck inside a shirt collar. Bermuda shorts copied in dark grey or brown rayon crash, at John David, $10. Terry cloth: double-breasted beach coat, at Tripler's; pull-on jacket and beach shorts at John David, a good after-swim idea. *The ladies wear: above,* for tropical days, informal evenings, halter dress by Carolyn Schnurer, in turquoise Stehli Shantung of nylon, $40. Straw sandals by Newton Elkin, $21. Simonne Créations jewellery. All, Lord & Taylor. *Opposite page:* for formal evenings, white Bianchini silk chiffon dress, side-gathered, by Jane Derby. In black or to-order in white; Henri Bendel.



14 pages for winter travellers . . .

HANDBOOK ON THE SOUTHERN ISLES:

14 islands from Barbados to Curaçao

THEIR common denominator is sun and sea. Their variant is a history that is French, Danish, English, Dutch, or Spanish. They own legends of sugar planters, exiled aristocracy or native kings. Some are definitely resorts—new or established. Others require an ability to enjoy roughing it. Still others have a take-us-as-we-are colonial air. Most of them require no passport, only a proof of citizenship and, for re-entry to the U.S., a certificate of vaccination within three years. They are: Jamaica, Barbados, Trinidad, Tobago, Puerto Rico, Bermuda, Cuba, Martinique, Guadeloupe, Curaçao, one of the Bahamas, and three of the Virgin Islands.

JAMAICA *General:* Wildly mountainous, semi-tropical. (Aldous Huxley called it "The Clapham Junction of the West.") . . . Rum swizzles served at airport. . . . Exchange: $2.80 to the pound.

How to get there: By plane: from Miami by Pan-American World Airways, direct to Kingston or Montego Bay. Flying time, four hours; cost $111.60 round trip.

Where to stay: In the Montego Bay area: hotels, mostly run by old Jamaican families. . . . Sunset Lodge, frankly the most expensive; luxe but informal ($40 a day for two). Built along the water, has private verandas off every room, outdoor dining. The life is mostly in the water and on the beach. Dinner dress only on Friday night for dances. Private bonfires, beach picnics, a torchlit showboat filled with native dancers and singers that comes along shore. . . . Casa Blanca, rates $8 to $17 per person, built right over the water and full of charm. Dances on Saturday. . . . Beach View, rates $7 to $12, equally pleasant, has a favourite bar of Montego Bay. (These two hotels use the beach at Doctor's Cave, probably the finest in Jamaica.) . . . Outside the Montego Bay area: the Tower Isle Hotel sixty miles out of Kingston in Ocho Rios, the newest big hotel on the island. Calypso music most of the day, a pool as well as beach swimming; *cabañas,* roof garden. Native food, music, and entertainment one night a week. Rates $15 to $21. . . . Shaw Park, one of the great old Jamaica houses, high on a mountainside, near Ocho Rios Lagoon, a sweeping view of the Caribbean, food famous all over. A swimming pool with a small river flowing through it, plus a private beach on the Caribbean. Beautiful terraced gardens. Rates $12 to $14. . . . Good Hope: a six-thousand acre dude ranch. Everyone dresses for dinner. Rates $125 to $205 a week, including everything. . . . The Myrtle Bank, on the waterfront in Kingston, is the island's biggest hotel. Rates $11 to $13. Motorboat to take guests on sightseeing trips around the harbour or on deep-sea fishing expeditions at no extra charge. . . . Columbus Inn at Dis- *(Continued on page 123)*

SHIRT LIFE... TROPICAL *opposite*

This being the year of the shirt, the particularly wonderful shirt, you might go to the tropics with more shirts than anything. This, in Wesley Simpson surah of Celanese rayon, $40. Swimming shift to match with worsted shorts, $45. By Brigance. Bernardo sandals of Allied kidskin, $8. All, Lord & Taylor; Garfinckel's; Hudson's; I. Magnin. Scene: open loggia, at Sunset Lodge, Montego Bay, Jamaica.

NORMAN PARKINSON



SOUTHERN ISLES *cont'd*

JAMAICA



Typical Jamaican scene.



View of gardens and the Caribbean from the Shaw Park Hotel.



Bluer than glass-clear Montego Bay,
the swim suit of nylon with Lastex,
by Bestlyne, from Saks Fifth.





Opposite page:

Shirt life, checked life, new ways. A checked shirt of Milliken worsted, the front tucked in, $23. Navy-blue shorts of Moygashel linen, $10. Next, creamy silk broadcloth shirt, $18. Shorts of checked Milliken worsted, $15. All, Bonwit Teller; Himelhoch's; Woodward & Lothrop; Kaufmann's. Photographed in Sir William Stephenson's airy mountain-top sitting room overlooking Montego Bay.



Tropical colours: kidskin sandals
by Joyce, from Lord & Taylor.
(On: one of a yellow pair,
one of a blue.)



Tropical pink: hibiscus.

Red-checked cotton
beach coat, brassière
of Heller worsted jersey,
shorts of Cone denim.
All by Tina Leser;
from Bonwit Teller.



On the terrace
of the
Tower Isle Hotel.

NORMAN PARKINSON





HANDBOOK ON THE SOUTHERN ISLES *continued*

covery Bay; from $11.50.... Titchfield in Port Antonio. Rates $9. Small, attractive, with a reticent air all its own.

To do: Night life—the Colony Club has a circular patio, a small dance floor and Morgan's Cove has banana trees growing in the corners, a sunken dance floor, a band playing in a huge vegetable basket.... Motor trips over the Blue Mountains, a drive-yourself costs about $40 a week.... Horseback riding over mountain trails or on beaches.... Eight golf courses, the only eighteen-hole course, is at Constant Spring, three miles from Kingston. Guests at Montego Bay automatically receive privileges at The Fairfield Country Club, which has a nine-hole course, fine tennis courts. (The Caribbean Lawn Tennis Tournament will be played there from February through March.)

To buy: Shirts, slacks, shorts made by Antonio of Falmouth, in Indian cotton print with a Brooks Brothers cut.

BARBADOS *General information:* For entry to British West Indies, a round-trip ticket is required.... Exchange, $1.69 British West Indies currency equals $1 U.S. ... Definitely not run-of-the-mill tourist.... England in a tropical setting. Abandoned eighteenth-century houses—Georgian, William and Mary. (The Bridgetown Harbour Police still wear the uniform of Nelson's day.)

How to get there: From New York, daily flights, Pan American World Airways to Port of Spain, Trinidad (about thirteen hours), then British West Indian Airways to Barbados (about seventy-five minutes). Round trip $392.40 plus tax. From Miami, two KLM flights a week to Trinidad, making connections with British West Indian Airways.

Where to stay: Sam Lord's Castle on the craggy Atlantic side; a pirate's castle, it now has tennis courts, excellent food; American plan about $10 U.S. a day. (There are no luxury hotels on this island.) ... The Paradise Beach Club, on the west coast; cottages for two around $25 a day, $8 up for single, in guest house.... Just outside of Bridgetown, the Marine Hotel; rates about $8.

Food, restaurants, and night clubs: Flying-fish pie, salt fish cakes and bananas with guava jelly flambé are specialties.... Sam Lord's has choice food.... At Morgan's (the closest thing to a night club) bare-footed natives dance with bottle caps between their toes.

To do: Sailing, tennis, and dances at the Royal Barbados Yacht Club, a barnlike building near the town *quai.* (Guest cards may be obtained.) ... Swimming: rough surf on the Atlantic beaches, placid pools on the "Carib" side. ... Spear-fishing on the reefs.... Tours of the old colonial houses; some, like Canefield and Government House, have been restored, are open to the public on specified days.

To buy: The local cabinetmakers do superb work, can copy any design. To be picked up at auctions: Antique Waterford glass, Lowestoft, Chippendale chairs.

TRINIDAD *General information:* Port of Spain worth a stopover visit en route to Barbados.... Travel regulations: ditto Barbados.... Wild parrots in city back yards and at night cyclists carry lighted candles in paper bags on their handle bars.

Where to stay: The Pan American Guest House at the airport is the most modern.... The Queen's Park is midtown, older.

To do: Tour the nameless joints for Calypso singers—King Radio, Macbeth the Great, the Lord Caresser (in February, during Carnival, they try to outsing each other).

TOBAGO *General information:* Just twenty minutes by BWI Airways from Port of Spain.... Travel regulations ditto Barbados.

Where to stay: Bacolet Guest House at Scarborough or Hotel Robinson Crusoe (neither of them luxury resorts). ... Advisable to eat in hotels; native dishes, such as conch stew, saffron rice and chicken, spicy fish dishes.

To do: Motor to Speyside (jungle roads), then by boat to the 450-acre Bird of Paradise Island, a sanctuary for the brilliant, golden plumed birds.... Seen from glass-bottomed boats, the underwater gardens off Buccoo Reef.

PUERTO RICO *General information*: No travel red tape, as this is a U.S. possession. San Juan, the capital, is on one leg of a triangular flight (Pan American World Airways, cost $180 round trip) with New York and Miami the other two legs. ($30 more covers island hops to Cuba, Jamaica, Haiti, and the Virgin Islands.)

Where to stay: The Caribe Hilton, newest and best hotel. (Air conditioning, balconies off every room, private beach, pool, *cabañas.*) Rates minimum $9.... The Condado Beach Hotel, older, Spanish-style, rates *(Continued on page 152)*

POSTCARD FROM JAMAICA *opposite:*
She *could* take a special Diesel train or drive a car in Jamaica. But for her photograph, she poses at Sunset Lodge with a donkey dressed to the teeth in bougainvillaea. The girl's poncho (she brought it with her to wear with bathing suits and shorts) is of heavy cotton twill. A Claire McCardell design, $25; Lord & Taylor; Meier & Frank; Frost Bros.

NORMAN PARKINSON



NORMAN PARKINSON

"How many bathing suits should I take to the Caribbean?" Two or three, we say. You dip that often; it's how you spend the day. *Left:* Nylon—drying time, almost no time. Bold, wonderful, black-and-white checks. The puckered weave by Cohama; suit by Carolyn Schnurer, $30. Henri Bendel; Marshall Field; The Broadway. Scenes, in front of the Casa Blanca Hotel, Montego Bay. *Right:* Cotton—Roman striped, boldly so, by Wesley Simpson. Lean. brief, two-piece suit by Mildred Orrick, $15. Henri Bendel.



"Then . . . what sorts of bathing suits should I take?" The most fascinating ones you can find, we say. Everyone else will. *Above:* Cotton broadcloth—tucked, every inch of it. And pale (you tan quickly in the Caribbean). Fuller cotton; Clare Potter two-piece suit, $45. Saks Fifth; L. S. Ayres; Hutzler's. Scenes, Jamaica; beach at right, at Tower Isle Hotel. *Right:* Silk twill—printed, for beach as much as sea. With skirt to match, by Claire McCardell, $50. Lord & Taylor.

SOUTHERN ISLES

continued



New shirt idea for the tropics (where shirt life goes and goes and goes) is this of white cotton piqué with gathered pinwheel sleeves. Carolyn Schnurer adapted it from the uniform of the evzone, the famous Greek soldier; works it out along the coast of Jamaica with a pair of short shorts in taupe satin of Celanese rayon (a new idea, we say, for any coast this summer). Shirt, $13. Shorts, $10. Both designed for Peck & Peck.

IN JAMAICA *opposite:* King's House on the square of Spanish Town, the former capital. (During Victoria's reign, this Jamaican Government House changed its name to Queen's House.) Here, its eighteenth-century façade, graceful even in retirement, offers the shade and quiet of its colonnade to two small Jamaicans.

NORMAN PARKINSON

VOGUE, JANUARY, 1950





BLACK MAGIC BOTTLES TO WARD OFF EVIL SPIRITS·
FROM THE MUSEUM OF ETHNOLOGY IN PORT-AU-PRINCE



MME. LINA R. ASSAD WEARING
EIGHTEENTH-CENTURY DRESS.



A FORTUNE TELLING
MACHINE







ROOM
IN THE
HOTEL
SPLENDID



EIGHTEENTH-CENTURY
PLANTATION GATE:
AN ALLÉE OF PALMS





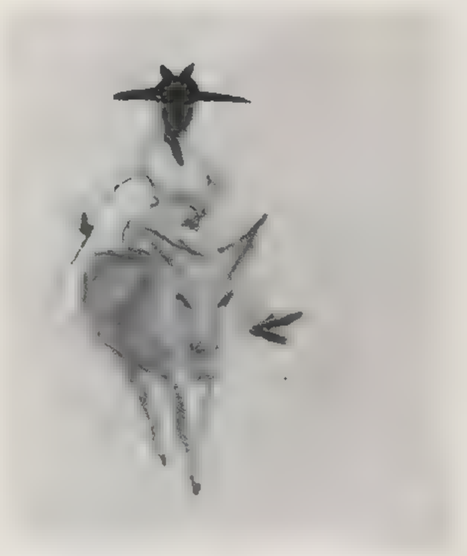


THREE VOODOO OBJECTS:
FETISH WITH FEATHERS
FLANKED BY
OFFERING DISHES.

HAITI

WHERE TO GO, WHAT TO DO, TO EAT, TO BUY.





The unrelenting love of fairs dips back into antiquity. More recently, Paris had one, so had Chicago, San Francisco, and New York. Last month Haiti slipped into the spotlight of "pleasure fairs" with the opening of its International Exposition at Port-au-Prince. A mix of fine arts exhibitions, midway entertainment, and fountains—spouting music, water, and multicoloured lights—the fair has been built along a sixty-acre strip paralleling Gonave Bay. (To open in February, industrial and foreign pavilions.) Although buildings within the midway are flat, thatch-roofed native huts, the rest of the exposition shows a French modern influence. Most of the buildings are white with bay windows looking seaward. (Many Haitian architects have French training.) The new Casino, one of the most impressive buildings, will be a permanent addition to Port-au-Prince.

General information: Passports are not needed. For re-entry to the U.S., proof of vaccination within three years, a birth certificate or proof of citizenship. Exchange rate is five *gourdes* to the dollar. Taxis are plentiful and cheap. Cars rent for about ten dollars a day. Short—half-hour—flights to scattered places of interest, even to beaches like Jacmel, are routine. *(Continued on page 163)*



SKETCHED SPECIALLY
FOR VOGUE BY DE MENOCAL



ROYAL GARDENER'S COAT OF ARMS.





WHERE TO SKI

IN CANADA Skiing in Canada follows an almost consistent pattern starting by Christmas—and lasting. In the East this lasting power is apt to run well into April; in the West into summer. The snow in the three major ski centres is powdery nine-tenths of the time, which is high test to skiers. (Canadian regulations require only identification papers; customs limits travelers to one carton of cigarettes and six rolls of film duty free. A dollar is worth $1.10 Canadian.) The West, pin-pointed around Banff and Lake Louise, is more or less primitive with snows and slopes that are often super-Alpine. Activity in the East, the most skied region, centres around the Laurentians and Quebec. Reminiscent of New England's best trails, the Laurentians cut through wooded country with an eye on beginners as well as experts. All the way from Montreal to Mont Tremblant, there are small inns; and a camaraderie springing from the network of villages all concerned with skiing and skiers. But it is Mont Tremblant that sparks the Laurentians. At the foot of the thirty-one-hundred-foot mountain, pink, blue, and white cottages of the Mont Tremblant Lodge (which built and owns the village) have a spun-sugar charm like that of the Tyrol. Station stop for Mont Tremblant is St. Jovite—forty minutes by plane from Montreal, four hours by train, and a little less by bus. Laced with fifty miles of trails, Mont Tremblant has two ski-lifts. (Skiers should wear coats on the lift.) *(Continued on page 158)*

IN EUROPE There is open-slope skiing, plenty of snow and much variety within easy access of any one ski-centre. Beginning in December, one can ski unendingly over new snows and always find a picture-postcard village just over the hill in France, Switzerland, Austria or Italy. There is a succession of long runs (the longest over eight miles), linked by cable railways, ski-lifts, trains and buses. To make European skiing more accessible to Americans, Air France, Pan American World Airways, and KLM have scheduled all-inclusive ski-tours. KLM's sixteen-day junket (directed by Hannes Schneider) offers a choice of St. Anton, Zürs or Kitzbühel plus an optional two-day stopover in Paris with all expenses paid—including a ticket to the Folies Bergère—for about $800. Permits for the western zones of Austria are now issued to U.S. citizens (upon presentation of a passport, application and minimum fee) at the Allied High Command Commission Permit Office for Germany; there is one in Washington, one in New York. Even those skiers who steer clear of organized tours find Austria geared to cut-rate winter vacations; because of exchange rates (twenty-six schillings to the dollar) the best accommodations are about four or five dollars a day including food. Austria is full of the high optimism of recovery. Skiing there is once again gay and foolish and decoratively Tyrolean whether in the Tyrol or not. From Paris, the Arlberg Express runs on a pre-war daily schedule its overnight trips to the ski-centres. *(Continued on page 156)*

Opposite page: For a ski-lift, for sleighing, for snow-field evenings: polychrome plaided white wool coat, lined with wool alpaca; with a built-on hood; about $150. Grey worsted gabardine trousers, $22.50; Bloomingdale's. Coat, pants, all equipment, Picard of Sun Valley, Idaho. Against snow-glare, "Skol" sun-tan lotion.

JOFFÉ

SNOW-COUNTRY EVENINGS



Separates: each as new as powder snow; each with a promising future in your wardrobe. Separates, mixed here, specifically, for an after-ski evening...or any country evening at home.

Left: Plaid wool steamer rug with arm slits, $125; John Frederics. White Irish linen blouse, blue rayon taffeta tie, $35; tapered navy-blue nylon jersey slacks, $25; by Tina Leser. Bergdorf Goodman; The Blum Store.

Above: Sweater-chemise of navy-blue wool, $15; Saks Fifth. Tea-cosy skirt of quilted red Merrimack velveteen, $25; Bonwit Teller.

Right: Peasant skirt of Skinner rayon-and-wool ottoman; cagily fitting blouse of Wyner ribbed worsted jersey; by Clare Potter, about $115; Bergdorf Goodman; Bullock's-Wilshire.

Dagmar

. . . NEW SEPARATES





Far left: Fake pony fur; tapered pants of rayon plush, $35; sleeveless sweater with a sugar-sack neckline, $12; by Carolyn Schnurer. Bergdorf Goodman.

Left: Matador pants (sawed-off), black velveteen, $23; a lean, precise fashion worn with a handkerchief linen blouse, $11; Bloomingdale's.

Top right: Camel-colour wool skirt, comfortable as a lap robe, $23; silk Shantung halter, $15. Lambskin jacket, by Leathermodes, $23; all, Altman.

Right: Stable-boy pants, leather-bound plaid wool, made-to-order at Phelps. High-necked navy-blue wool sweater, $30; Saks Fifth.

Below: Part steamer rug, part jacket; reversible beige and plaid wools, $125; John Frederics. Dark blue knitted wool slacks, $20; Saks Fifth. Velveteen shoes by Joyce, $8; Lord & Taylor.





CECIL BEATON

MRS. PAUL KOLLSMAN

Mrs. Kollsman, a green-eyed, ebony-haired beauty, lives an eight-day life in a week: writing—her first novel, *Come Take My Hand,* was published last autumn; working and travelling with her inventor husband; entertaining at Mill River Farm, on Long Island, in their New York apartment, and in the house above Beverly Hills (where this photograph was taken). Behind her, "The Discovery of America," painted on linen in the early eighteenth century.

MRS. RODMAN WANAMAKER *opposite*

Mrs. Wanamaker, the former Vivian Dixon, is one of New York's prettiest, spends part of her time in Palm Beach and Southampton. She is photographed here with her son, enchanting four-year-old Dennie Dixon Boardman, who has his mother's honey-coloured hair, her beguiling smile. Mrs. Wanamaker is wearing a drifting white dress, tier after tier of nylon net pleats, with a scalloped apron of brown Chantilly lace. By Jane Derby; from Saks Fifth.

RAWLINGS





HORST

MRS. DAVID NIVEN

Mrs. Niven, who, before her marriage to the English motion picture star, was Hjordis Genberg, has a fresh, pearl-glow beauty, a liking for understated clothes, definite but not strict in line, such as the ones with a tweedy air she wears here. *Above, left:* Sharply fitted wool coat, the horizontal blue and white stripes turned diagonally on the collar. With it, a Maurice Chevalier straw sailor. Both designs by Castillo, Elizabeth Arden's Fashion Floor. Also at Kaufmann's; Ransohoffs. *Above, right:* Checked worsted suit, the hugged-in jacket short and young, with slit pockets at the diaphragm, and sleeves cropped to a new shortness. By Adele Simpson in navy-blue and white John Walther worsted, $125; Bergdorf Goodman; Hutzler's.

WE LIKE THE TWEEDY AIR

—the air of this year's tweeds, of this year's cloths, tweedy in nature if not in name, worsteds, flannels, jerseys that share tweed's easy elegance. We like them worn alone, or carefully combined, as on the opposite page: rust-colour Harris tweed jacket cut like a little boy's; lime-yellow Heller worsted jersey vest; the straight skirt, grey Hockanum worsted flannel. By Vera Maxwell, $125. The white pigskin gloves by Superb, $6. All Bergdorf Goodman. Suit, also Neiman-Marcus; Harzfeld's. Complement to tweeds and all their kin, the fresh spiced fragrance of Lenthéric's "Tweed" perfume.



PARIS DESIGNS
VOGUE DESIGNS FOR DRESSMAKING



ROBERT PIGUET



MOLYNEUX



BALMAIN

LANVIN

Our fifth series of Paris Models
chosen from 8 couture houses and translated
into Vogue Designs for Dressmaking.

Paris models translated—by exclusive contract with the couture—into Vogue designs: LANVIN's bloused-top dress; the back, a panel-broad pleat. To make or have made in hound's-tooth check wool (like the original), or, perhaps, in faille crêpe, or sturdy cotton. No. 1086. ROBERT PIGUET's double-breasted cape, and dress. The short cape, fleece; the dress, black and blue wool, with high collar that opens to a square with three revers. No. 1089.



PAQUIN



JACQUES HEIM



JACQUES FATH



SCHIAPARELLI

MOLYNEUX'S direct line: concise-cut jacket, strict dress, with taffeta ruching and slot seams at centre front and back. In wool, to transpose, perhaps, into silk rep. No. 1088. BALMAIN'S double-jacket suit. The inner jacket, snug, with a peaked collar; the outer, a loose coolie coat, back-flared. Original in brown tweed; yours might be linen. No. 1083. PAQUIN'S fringed-panels dress to wear in two ways: with panels swung scarf-like, as shown, or floating down on the skirt. The original, black wool; could be jersey, silk crêpe. No. 1087. JACQUES HEIM'S right-angle dress, with squared pockets at bosom and opposite hip. In black wool for all day. A late-day translation might be, faille, silk Shantung. No. 1084. JACQUES FATH'S way with a bloused line: here, in a spring suit. The jacket's curves, the result of bias back-inserts that swell out above a belt; the skirt, a smooth streak. The original was violet wool; consider it also in worsted, flannel, or in piqué. No. 1085. SCHIAPARELLI'S afternoon silk serge, with bateau neckline, leaning side pocket, and skirt with pleats all bound in the same direction. No. 1082. (Backviews, sizes, on page 64.)



UNDER FURS: SUMMER COLOURS, SHIRT DRESSES

On these two pages, a fashion as new as the year: summer-light, summer-pale dresses worn in the deep of winter under big fur coats. For this strawberries-in-winter act: a special crew of dresses in the limber shirtwaist lines, the silky stuffs that are important news at resorts now, will be, the country over, next summer. All coats are from Revillon Frères. *Above:* A wide bertha collar (point of note) on a dress of grey silk Shantung in a tweed design, by Paul Parnes, $70; Rosette Pennington. Over it, a voluminous coat of brown Alaska sealskin, with a double front. *Right:* The skirt, narrow to the eye, a plane of pleats; shirt-sleeved dress of yellow Onondaga rayon tissue faille; by Davidow, $70; Bloomingdale's. *Below:* Washable crêpe de Chine in a pure shirtwaist dress; the skirt, sharp-pleated; by David Crystal in aquamarine Skinner "Truhu" silk, $40; Lord & Taylor. Over it, an ocelot coat with button-back revers. *Opposite page:* Shirt-detailed to the last instance of studs (rhinestone), a grey silk taffeta Shantung dress with a very bloused top, a very full skirt. By Bonnie Cashin, $70; Bonwit Teller; Himelhoch's. Over it, a coat of grey squirrel worked in long chevrons. Hats, both pages: Lilly Daché.





Photographed at the new shop of Revillon Frères, famous for furs, in Paris since 1723, in New York since 1890.

FRANCES MCLAUGHLIN

VOGUE, JANUARY, 1950



RED

1950 classic: the red shoe. Like the red coat, the red shoe goes everywhere, in town and country, by day and after dark. Now almost as recurrent as blue and brown, it is worn with red, or as the one spark with navy blue or black, with beige, grey, gentle shades of other colours. Here, 11 new reasons to wear a red shoe.


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Opposite page: Red calfskin, new to afternoon, in a polished opera pump lightened by scroll cut-outs. Congenial with a strict suit, a soft dress. Shoes by Newton Elkin, about $23; Lord & Taylor. The nylon stockings, 15 denier, 51 gauge, in an auburn tone blended for harmony with dark red shoes. By Van Raalte. $1.50; Bloomingdale's. Shoes also Garfinckel's.

1. Again red calf for an afternoon shoe. Here with a black thin twist of straps, a black thin heel, a buckle. $25; Bonwit Teller; The Blum Store.

2. All-day version of red-with-black: all-calfskin opera pump, black as to heel. $23; Bonwit Teller; The Blum Store.

3. Strap-crossed calfskin opera pump, heel tall, toe tapered. To wear, perhaps, with a dark blue worsted city suit, $29; Delman.

4. Late-day anklet sandal; the narrow strap winds and buckles high. In calfskin. $25; I. Miller.

5. Flat calfskin sandal for the south, the summer, and with at-home slacks now. By Town & Country. $8; Lord & Taylor.

6. Five-o'clock ankle-strap sandal in "geranium red" kid openly draped. By Johansen. $15; Guild House of Boston.

7. Easy-going low-heel opera pump, a bright young Millerkin, in calfskin. $16; I. Miller.

8. Three tiny leather "x's" up the front; the rest, a smooth sweep of calfskin. By Stetson Randoms. $15; Lord & Taylor.

9. For country-slanted tweeds: low shoe in calfskin, the tongue buckled and fringed. By Mademoiselle. $13; Lord & Taylor.

10. Casual shoe, red calf, with black suède topping; $13. By DeLiso Debs. Bonwit Teller.

HERBERT MATTER

1. Blue with black, newly: blue calfskin opera pump, flicks of black patent leather on the vamp. $19; Andrew Geller.
2. A blue gem of a city opera pump, made, in Belgium, of long-lived lizard, the collar scalloped. $52; Henri Bendel.



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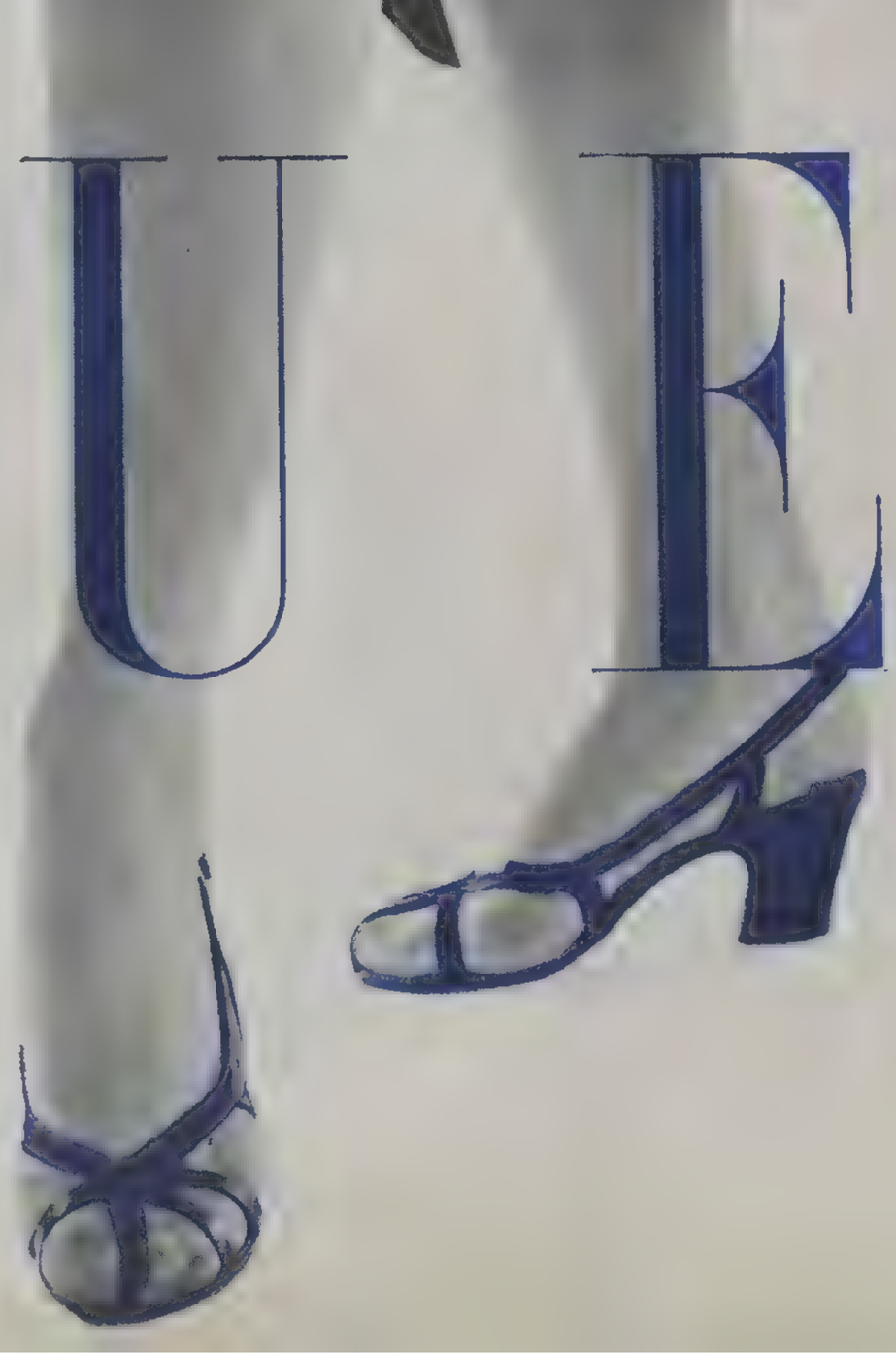


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3. News for winter wearing: blue patent leather. Slender opera pump, $17, Florsheim.
4. News in shoes: blue wool serge with blue calf. By Evins. $33; I. Miller; Neiman-Marcus.
Below: Blue ribbons of patent leather (Colonial's) as evening sandals. By Mademoiselle. $15; Lord & Taylor. Nylon stockings, minus any reinforcements, 15 denier, 51 gauge, by Holeproof, $1.95; Arnold Constable.

BLUE

The blue shoe, a four-season fashion, not limited to wear-with-blue; alternate to black, worn with the range of reds, with browns, and many pastels.



ITALIAN

Now in America again: Italian shoes handmade by Ferragamo. These seven, from a collection of thirty-three, exclusively (in New York) at Lord & Taylor.

Above: Delicately tapered, satin-supple opera pumps, brown alligator, of incredible lightness, $50*. Berkshire stockings, cocoa-beige nylon, 15 denier, 51 gauge, $1.50.

1. New line below short late-day skirts, this fluted fan-front opera pump, black suède. $38*.

2. Casual in shape, elegant in effect, the wedge shoe moulded of copper-coloured suède, $30*.

3. Glove-soft black suède with a V-front and a narrow suède tie for elegance, a firm heel and a high cut for easy walking. $30*.

4. Airy as lace, this evening opera pump of black medallions hand-embroidered on black network sturdy enough to keep its shape true. Another black, the heel, shining satin. $35*.

5. Soft as a slipper, a low tie moulded of brown suède. $38*.

6. The news, thin strippings of navy-blue kidskin on a traditional opera pump of navy-blue suède—for afternoon. $38*.

*All prices are approximate.



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HERBERT MATTER

NEWS: THE SUIT-JACKET TOPCOAT

Arriving: the shortcoat of greatcoat cloth, shaped like a suit-jacket. Here, three types, toast-warm, toast-colour, to wear from now into the spring. *This page:* Topcoat like a bloused suit-jacket in beige wool broadcloth, belted, with button décor on the side slits. By Lilli Ann, $70; Altman; The May Co., Los Angeles; Carson Pirie Scott. Honey-beige velours sailor, to order at Chanda. Black alligator bag, $110 plus tax; Lederer de Paris. *Opposite page, left:* Topcoat like a box-jacket, belted, of gold-colour fleece. By Lo Balbo, about $60; Best's. Shirred red suède bag. Felt cloche, to order. Both, John Frederics. *Right:* Chamois-coloured fleece topcoat, pared smoothly as faille, with wide lapels, and a belted back. By Lo Balbo, about $70; Saks Fifth. Black calfskin bag by Milch, $47 plus tax; Bergdorf Goodman. Both coats, this page, also at Garfinckel's; L. S. Ayres. Coro pseudo pearls; Altman.

BALKIN





YOUNG SUITS, YOUNG PRICES



PHOTOGRAPHED BY DIANE & ALLAN ARBUS IN THE GARDEN OF THE MUSEUM OF MODERN ART



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Opposite page: Box-jacket suit with news in the jacket length, the sleeve length. By Connie Adams in grey Botany worsted flannel, $50; piqué hat by Suzy U.S.A.; Bonwit Teller. Suit, also The Dayton Co.; Vandervoort's; J. W. Robinson. Bogoff star pins; Bloomingdale's. 1. The new long-torso look for a suit of grey worsted flannel. By Etta Gaynes, $40; Peck & Peck. The red fur felt cloche, $19 at Knox. 2. Short-cut jacket curved to a front point; a strict skirt. By Junior Deb, in grey Lorraine worsted tricotine, $50; Altman. Dobbs hat, $11. 3. Waistline jacket, easy skirt. Grey worsted-finish rayon-and-wool with piqué pavings, sleeveless blouse. By Arkay, $30; Peck & Peck. 4. Slim suit of navy-blue Heller worsted jersey, the jacket long, fitted. By Joselli, $40; Arnold Constable. Felt hat by Brewster, $7; Altman. 5. Fitted suit in navy-blue Juilliard worsted tricotine. (Added: fur scarf.) Suit by Donny Jr., $50; Bonwit Teller. Calf bag by Dofan; Saks Fifth Avenue. (Gloves, both pages, by Dawnelle; Bonwit Teller.)



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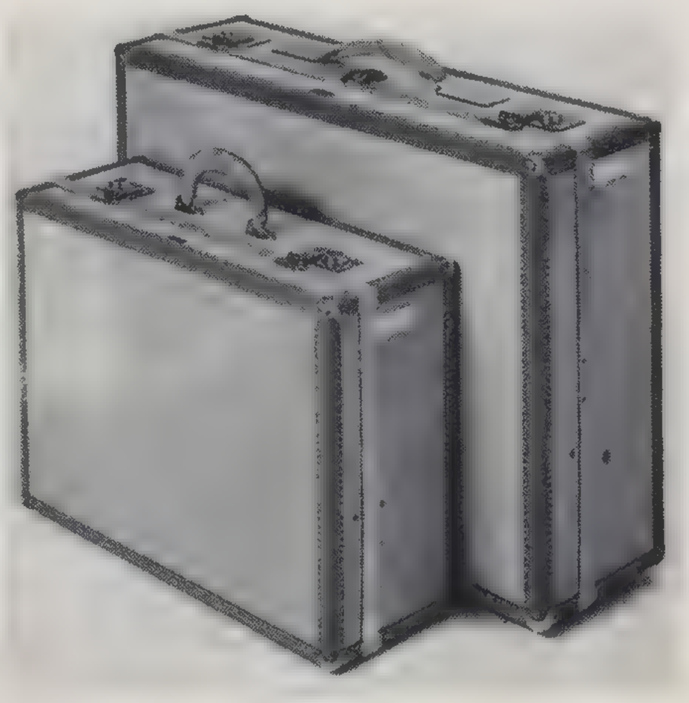
PHOTOGRAPHED BY COFFIN AT LAKE ARROWHEAD, CALIFORNIA

Present here, the cornerstones of a country week-end wardrobe: separates, casual coat. Add to these a handful of silk scarfs, an extra skirt for the evening (perhaps of fake fur or silk ottoman), and your prettiest evening blouse, and the 5:27 Friday afternoon will find you fully prepared. Here, too, a choice of four suitcases with a week-end wardrobe capacity. *Left:* Cashmere sweater-set in yellow: the cardigan, $17; the pull-over, $13. By Catalina; Saks 34th; The Broadway. Slim skirt, grey worsted sharkskin. By Dan Gertsman, $17; Altman; J. W. Robinson. Added colour: sash, necktie. *Below, left:* Two valises of Cordovan-colour cowhide. Shown closed, soft-side suitcase, 26 inches long, $80 plus tax. Shown open, suitcase wide enough to pack a man's suit-jacket without folding the shoulders, $103 plus tax. Both. Amelia Earhart Luggage; Lord & Taylor. *Below, centre:* Over all: this raglan-sleeved fleece coat, camel's-hair colour, with waist-deep armholes, sash to tie or tuck in a pocket. By Rosenblum of California, $60; Bonwit Teller; The Broadway. *Below, right:* Quick-trip rawhide cases: small, $85; week-end, $125; both plus tax. Skymates by Hartmann; Saks Fifth.

WEEK-END CORNERSTONES









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A reflection of good taste in lustrous rayon faille . . .

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At fine stores everywhere.

**Slightly higher in some localities.*

Goldsmith brothers mfg. co., inc.
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Many other Shur-Tite originals at your favorite counter at various prices

THE SOUTHERN ISLES

(Continued from page 123)

somewhat lower. Pool, dancing.

Food, restaurants, night clubs: La Mallorquina, in the old part of the city. . . . "455," a garden restaurant open only week ends. . . . The Key Club, a semi-private night club (membership, $12).

To do: Gambling (government-operated) in the Caribe Hilton, the Condado. . . . Cock fighting at Canta Gallo. . . . Baseball. . . . Golf at the Officers' Club (golfing privileges easily obtained).

To see: Morro Castle, a sixteenth-century fortress. . . . Cathedral de San Juan, where Ponce de León is buried. . . . Fine modern architecture by Henry Klumb and by the firm of Toro, Ferrer & Torregrossa.

To buy: . . . Pellizas (rugs made of flour sacks and twine), bamboo furniture, embroidery, children's clothes and mats. Bamboo and rattan weaving. Paintings by J. Martin Torres, Rosado del Valle, N. Dobal.

BERMUDA

General information: Exchange: $2.80 to a pound. . . . Motor cars permitted since the war but limited in size. Stiff speed limit (eight to fifteen miles in town, twenty on the highways).

How to go: By plane: three hours from New York. Pan-American World Airways or British Overseas Airways. About $126 round trip. . . . By boat: the *Queen of Bermuda* sails Saturday afternoons, arriving Bermuda Monday A.M. Round trip, minimum $125.

Where to stay: Most hotels are run on the American plan. The Princess, $14 to $26. . . . The Horizons and Waterloo House, a few dollars less. . . . Oxford House, really a small guest house, $4.50 to $5, European plan. . . . Cambridge Beaches, $13 to $22, remote and accessible. . . . Pink Beach, $17.50 to $20 American plan, $12 European plan. . . . Two private clubs take guests with introductions. The most luxurious is Coral Beach (in Paget) where each room has its own terrace, about $14 to $20. . . . The Mid-Ocean, on a bleakish strip of the island (with the finest golf course and softest beach). About $16.

Restaurants: La Caravelle hangs over the water of Hamilton Harbour. Hors d'œuvres, snails, frog's legs, *coq au vin*. . . . The Boathouse, outside of Hamilton, dinner and dancing on a terrace lit by candles set in five foot holders, lights from across the Sound: baked grapefruit laced with Port, Bermuda chowder with sherry. At luncheon, lobster salad with rings of raw Bermuda onion (supposedly mild and inoffensive when eaten in Bermuda). . . . Tom Moore's, for steaks. . . . Angel's Grotto for after-dinner dancing and Calypso singers.

To see and do: Sailing in anything from dinghies to International 16-footers for about $7 to $20 a day. . . . Tennis on hotel courts. . . . Golf at the Belmont, St. George's, and Riddle's Bay. . . . Bicycling (cycle-rent, 35 cents an hour, a little over one dollar a day).

To buy: Antique furniture, crystal, bone china, British woollens, doeskin, shoes. At Trimmingham's, A. S. Cooper and Sons Ltd., The Bermuda Shop, Wm. Bluck and Co.

THE BAHAMAS—NASSAU

General information: Nassau has a rich British colonial flavour. Exchange: $2.80 to the pound.

How to get there: by plane, fifty-five minutes from Miami by Pan American World Airways; thirty-day excursion round trip $30, regular round trip $36, three flights daily during the winter season. By BOAC, sixty minutes from Miami, thirty-day excursion round trip $34.50, regular round trip $36, two flights daily during the winter season.

Where to stay: The British Colonial, first-class. Minimum $24 (American plan). Excellent food, a private beach and pool. Tennis courts and a good professional to give instruction. (The winter tennis tournament held here.) . . . Royal Victoria, old and very pretty. Just a few minutes from the shops. Rates: $9 up European plan, $16 up American plan. Most people dress in the evenings to dine in the lovely tropical garden. . . . Somewhat remote Fort Montague, a pink stucco hotel, also cottages. Private beach. Dancing in the Jungle Club. American plan, $13.60 (double with terrace, $30.60). . . . Balmoral Club at Cable Beach, the newest luxury hotel. Single room $9, European plan. Guest houses, from $1,000 a month, with three bedrooms, three baths, living room, patio; dining room and kitchen. (Service extra: maids from $16, cooks from $20, butlers from $24.) Wonderful food. Several dances weekly. "Sailor's Cay," a private island for swimming, its two beaches dotted with *cabañas* disguised as native huts.

Outside of the hotels: A charming old boarding house, the Buena Vista has a pretty garden, good food. . . . Drexel Cottages has its own beach. . . . Lady Oakes rents cottages. . . . Cottages and apartments at Cable Beach Manor. . . . The Bahamas Country Club (not actually a club) has a few rooms, but usually booked well in advance.

To do: Club life, by invitation only; swimming at Emerald Beach Club; at the Porcupine Club, a bigger and more crowded club on Hog Island. . . . Racing at Hobby Horse Hall near Cable Beach. . . . Glass-bottomed boats to visit the deep-sea gardens off Hog Island. . . . Deep-sea fishing.

Restaurants and night clubs: The outdoor grill on the water front at the Prince George, good for steaks and chops. . . . The Bahamian Club, excellent food, gambling. (Must dress to get in. Nassau generally has a definite black tie flavour.) . . . A couple of "spots" for late nights, The Spider Web and Dirty Dick's.

To buy: Indian prints made into skirts and shorts at Vera's in Nas-

(Continued on page 154)



Mrs. Roosevelt's flawless complexion has a special flower-fresh beauty—
"To my mind there is nothing finer in face care than Pond's Cold Cream," she says.

Mrs. H. Latrobe Roosevelt, Jr.

Her Face speaks out to you of her enchanting Inner Self

Something fresh and lovely about Mrs. Roosevelt's face draws you to her immediately. For her face *gives out* most charmingly the enchanting *self* that lives back of it.

Your face, too, can give such a happy impression of you. Always—your face is the *you* that others see first—remember best. Keep it, then, bright and unclouded so that wherever you go it will beckon friends and happiness to you.

Within you—is a delightful second self

—and she can make new happiness come your way

Do you, like so many women, have that hampering, unhappy sense of being inadequate? You can change this. You have *within yourself* a wonderful power that can *re-make* you to new loveliness.

This power grows out of the constant interaction between your *Inner Self* and your *Outer Self*—between the way you feel and the way you look.

This power fills you with confidence when you know you look charming. But—when you are *not* living up to your best, it can engulf you with self-doubt. It is the very good reason you must never neglect the important daily details that can add so much to your *outer* loveliness—your *inner* happiness.

"Outside-Inside" Face Treatment

Don't imagine your face is going to show your loveliest self, without the right encouragement from you. This "Outside-Inside" Face Treatment with Pond's Cold Cream brings lovely help to faces. Always at bedtime (for day cleansing, too) *cream* your face with Pond's—like this:

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This light, fluffy cream will soften and sweep dirt, make-up from pore openings. Tissue off well.

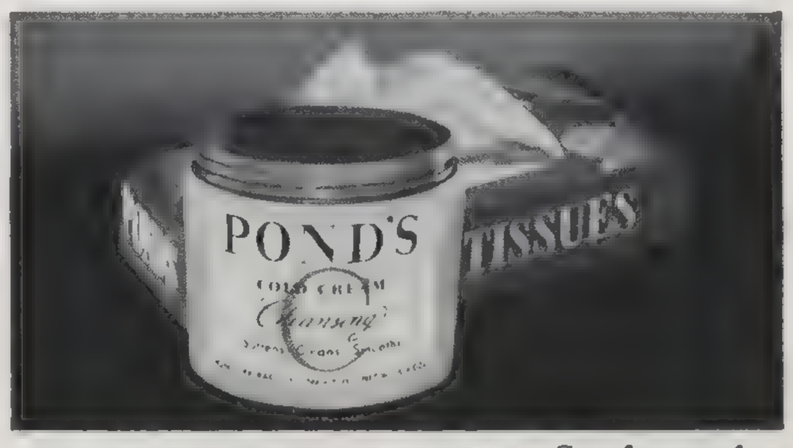
Cream Rinse—swirl on a second, soft Pond's creaming. This *rinses* off last traces of dirt, leaves skin lubricated, *immaculate*. Tissue off.

Cold Stimulation—a tonic cold water splash.

This "Outside-Inside" Face Treatment acts on *both* sides of your skin—*From the Outside*—Pond's Cold Cream softens and sweeps away surface dirt, make-up, as you massage. *From the Inside*—every step of this treatment stimulates circulation.

Mrs. Roosevelt says. "I'm enthusiastic about this face treatment with Pond's. It makes my skin feel fresh and soft, especially clean."

Remember—it is not vanity to develop the beauty of your face. When you look lovely—everything you do takes on a happier significance. And this happiness *you show* has a magnetic way of bringing others closer to the real Inner You.



YOUR FACE IS WHAT YOU MAKE IT—Care for your face this rewarding Pond's way. Get a *big* jar of Pond's—today!

sunshine and romance in France



Sun and Snow . . .

There's something very special about a winter holiday in France. There's sunshine and romance and beauty. There's *everything* for a successful vacation! Winter resorts, from Alps to Pyrenees, offer good slopes, dependable snow; days of satisfying sport, evenings filled with gay entertainment.



Sun and Sea . . .

There's a little spot of heaven on that magic azure coast of France—the Riviera. There, skies are blue as the warm Mediterranean, the sun is bright and golden. Smart people from *everywhere* gather for sports, to laze away the days, to invest starlit nights in music and dancing and romance!

For reservations and information see your friendly travel agent.
For booklets, maps, etc. write Dept. V, Box 221, New York 10

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THE SOUTHERN ISLES

(Continued from page 152)

sau. Liberty silks, cashmere, tweeds, fine organdies.

MARTINIQUE, GUADELOUPE, AND CURAÇAO

General information: Passport required for Martinique and Guadeloupe; for re-entry U.S. proof of vaccination within three years. Exchange, 350 francs to the U.S. dollar.... Passport or birth certificate for Curaçao, proof of vaccination and health certificate. Exchange, 53 cents U.S. to the Netherlands West Indies guilder. ... These islands are among the most beautiful in the Caribbean but to date have limited tourist accommodations.

To do: In Martinique and Guadeloupe, time permitting, eat crawfish, coconut cream in coffee, lime peel in hot chocolate. . . . On Saturday at the Select Tango Hall in Fort-de-France, the native *beguine.* In Curaçao: Willemstad's houses are painted peach or cerulean blue to cut the glare. . . . Native dishes, stuffed Edam cheese, pastry filled with currants and fiery hot spiced meats. . . . Willemstad is an almost Free Port with surprisingly good shopping, ivory curios, Swiss watches, better buys in Delft than in Holland.

THE VIRGIN ISLANDS

General information: No travel red tape, St. Thomas, St. Croix, and St. John are U.S. possessions.

How to go: From New York by Pan-American World Airways. Five flights daily, the fastest 6 hours 40 minutes. Round trip $194.40. . . . Pan-American from Miami, $129.60.

ST. THOMAS. *General information:* In Charlotte Amalie (the capital of the Virgin Islands), a delicious little town full of pastel coloured houses, a gay bustle of hotels, bars, cozy night life.

Where to stay: Hotel 1829, downtown near the post office. Big, rambling, pink-and-white with scrollwork. Rates, $9. . . . The Caribbean, converted from a wartime Marine Hospital, has a private beach, its own night club. Rates, $18. . . . Smith's Fancy, pretty as a Christmas package; pleasant bar. Rates, $12. . . . Bluebeard's Castle, on top of a hill with a magnificent view. (The old tower supposed to have been Bluebeard's.) Rates, $20. . . . Black Beard's Castle, about $15. . . . Club Contant (a letter of introduction required) one of the nicest places to stay. Excellent food and service. . . . The Virgin Isle, opening in March, very luxe; night club, pools, tennis courts, golf.

Restaurants and night clubs: Life concentrates around hotels. Exception: The Anchorage, a new restaurant-night club. . . . Off the tourist trail, Sibilly's Mountain Bar. Sunday afternoons for nature jam-sessions. . . . Magic Lamb, attractive, restaurant bar.

To do: Swimming at Magen's Bay. . . . Horseback riding. . . . Tennis and golf at public courts and courses. . . . Deep-sea fishing. . . . The flower alleys with their name-flowers growing in troughs along the side—in Orchid Alley, four hundred orchids.

To buy: A Free Port with savings up to 150%. Georg Jensen silver, Royal Copenhagen china, lace. . . . Perfumes and liquor. . . . At Elverhoj, dirndl-type dress.

ST. JOHN. *General information:* Thirty minutes by launch from St. Thomas. The smallest of the islands, almost uninhabited, a perfect escape-spot. Thick forest spliced with trails, no real roads or town.

Where to stay: Caneel Bay, cottages around $75 a week per person including cook. Food not included.

To do: Explore the island on horseback, the hotel will provide horses. . . . Swimming. . . . Goggle-diving for coral. . . . Spear-fishing. . . . Launch to St. Thomas golf course and tennis courts.

ST. CROIX. *General information:* Thirty-five minutes by air from St. Thomas. The most attractive and remote of the islands. . . . Two Dutch-looking towns, Christiansted and Frederiksted, cobblestone streets, paths paved with sea shells, horses tied to hitching posts, few cars.

Where to stay: Hotel-on-the-Cay, once the port pilot's house. (If the boatman isn't on the dock a whistle will bring him from the opposite shore.) Great charm, private beach but swimming not a specialty, $12. . . . The Buccaneer, built on plantation ruins on a bluff with view of sea and hills. Cottages made from old slave quarters, also rooms in main building. $12 American plan, including boats, horses, private beach, excellent swimming. . . . Pink Fancy, recently remodelled house decorated by William Pahlmann. Swimming pool. Transportation provided to privately-owned Watch Ho beach, cottages and apartments. $50-$150 a week, American plan. . . . Pentheny, in the town of Christiansted. Wonderfully old-fashioned, great atmosphere, few rooms, the best food on the island. Around $7.50. . . . Comanche, new and small, right on the water front but no swimming. A seventy-foot sailboat for guest hire. Private club atmosphere, wonderful bar.

CUBA

General information: No travel red tape. Exchange, one peso to the dollar. . . . A civilization "steeped in Bacardi rum and Havana leaf".

How to go: From New York six and a half hours by air, National Airlines; three flights a day, round trip $177.80. . . . From Miami, almost hourly Pan American departures, an hour's flight, $30 thirty-day excursion or $36 regular round trip. . . . From Houston, Braniff, weekly, five to six hours, $144 round trip.

Where to stay: The Nacional in Havana, two miles outside the city on the Malecon Drive, is highly regarded; (rather like the Biltmore in New York). Two swimming pools, outdoor dining, its own night club. European plan $12. . . . The Presidente, recently redecorated, air-conditioned

(Continued on page 156)



a Page Boy's

BUTTONS

He's just a youngster...a newcomer to the sea...
and his duties are simple. Yet the polish on his buttons...the neatness of his dress...and his smiling courtesy bespeak the pride he takes in the Cunard White Star insignia he wears.

His is the inspiration of a standard that has been set by a more than century-old record...a record that inspires ship's officers and men... stewards and stewardesses to measure up in performance to the highest traditions of the sea.

In luxurious ships of types and sizes planned to anticipate every travel requirement and in the perfection of service afforded on every one, Cunard White Star offers all that can be desired in a comfortable, dependable transatlantic crossing.

The British tradition distinguishes

CUNARD WHITE STAR

In New York Service

QUEEN ELIZABETH • QUEEN MARY • MAURETANIA • CARONIA • BRITANNIC • MEDIA • PARTHIA

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AQUITANIA • FRANCONIA • SAMARIA • SCYTHIA • ASCANIA





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Secure your transportation and reservations before you leave and right from the British port of entry save 25% on ordinary fares for individual tours.

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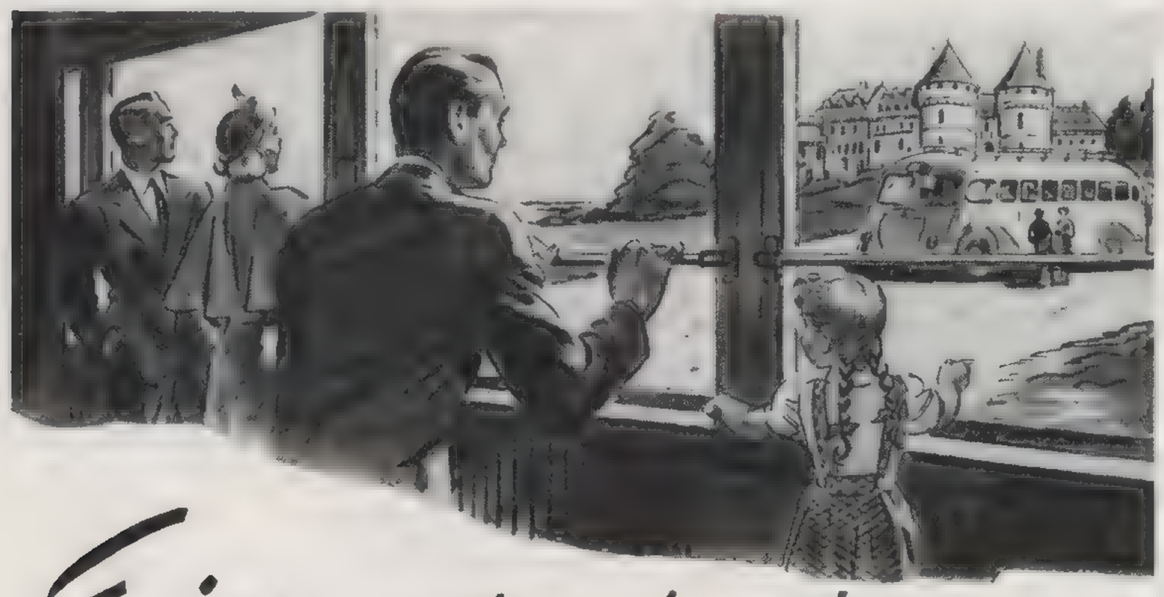
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THE SOUTHERN ISLES

(Continued from page 154)

bar, good food. About $8. . . . At Varadero, less than three hours out of Havana, the Kawama Club (temporary membership available through the Cuban Tourist Commission); *cabañas*, swimming, sailing, riding, golfing privileges at the Havana Country Club. Rate: $18. up American. . . . The Santa Rita on the famed Isle of Pines (supposed to be the locale for Stevenson's *Treasure Island*).

Restaurants: El Patio, good food in a Spanish décor. . . . The Paris, on the famous old Cathedral square. . . . Florida Bar, for marvelous daiquiris (the name comes from a Cuban village) and fish. Drink Manzanilla and eat the tiny local oysters.

Night clubs: Dancing under the stars at San Souci; just outside of Havana at the Tropicana. . . . Montmartre Penthouse, a Mexican band, a floor show and sometimes gambling. . . . Gambling, of course, at the Casino Nacional, also dancing. . . . Gambling at the Jockey Club, a private club for horsemen and their guests. . . . Strictly informal, Los Culebrina for eggs at 4 A.M.

To do: Horse racing at Oriental Park. . . . Cock fighting all over the island. . . . *Jai-Alai*, at Fronton Jai-Alai and Fronton Havana Madrid. . . . Deep-sea fishing. . . . Tennis at the Vedado Tennis Club (introduction required) and the Havana Country Club. . . . Golf at the Havana Country Club, Jaimanitas Club, Havana Biltmore Golf and Country Club.

SKIING IN EUROPE

(Continued from page 131)

AUSTRIA

There are countless ski villages which, although not equipped for full ski vacations, might well be explored. These are the three best-known Austrian ski resorts.

ST. ANTON. Hannes Schneider made St. Anton famous with his ski school which was the first recognized school of modern skiing. Life is paced to the tempo of the school (now run by Rudi Matt), set hours, an early curfew. Places to stay (all American plan): One of the good, whitewashed, broad-beamed chalet hotels is the *Post* (under $4). Everybody meets in the bar of the Post at 6:30. Also good and less "expensive," the *Schwarzer Adler*, the *Alpenrose*, and the *Mooserkreuz*, a ten-minute walk from town.

ZÜRS. One of the smartest Austrian resorts, set in a vast white valley at the summit of Flexen Pass. Skiing until the end of May. Places to stay: The *Zürserhof*, considered by Austrians as one of the best hotels in the country; the *Lorünser*, good Austrian-French cooking, the *Alpenrose*, and the *Edelweiss*.

KITZBÜHEL. The most enchanting village in the Tyrol, with an atmosphere of *gemütlichkeit*, charming inns, and pleasant yodeling evenings at the Café Reich. Everyone goes native and dresses in Tyrolean clothes, eats Toni Praxmeier's cakes. Places to stay: *Grand Hotel* and *Weisses Rössel*.

There are two other ski centres with a foreseeable future. *Bad Gastein*, the old spa, has two new lifts, skiing until mid-April. Where to stay in the winter: the *Europe* and the *Straubinger* (famous for its *sachertorte* and its cellar). *Sölden's* chair lift is one of the longest in Austria. Where to stay: The hotels are very simple, without private baths; the *Tyrol*, and the *Hucksölden* a mountain hotel at the top of the cableway.

SWITZERLAND

Switzerland is the best organized state of European ski-dom. Train schedules, funiculars, ski lifts and hotels—from palaces to pensions—contrive to make skiing there the most accessible. Five famous ski towns:

ST. MORITZ. More older people here than at other resorts as there is more for them to do. Evenings at *Chesa Veglia*, dancing to Swiss tunes. *Hanselmann's* after skiing for tea and pastries. *Stefani* for regional food. Bowling, skating, curling, the Olympic Hill ski-jump, bob-sled runs all offer spectator interest. The *Corviglia* dominates skiing here, its funicular carrying skiers up some 1,800 feet (to be avoided by beginners, however; two new ski lifts take them to shorter, easier slopes). The *Corviglia Club* at the terminal (for members only). Where to stay (rates all American plan): *Palace Hotel*, one of Europe's great resort hotels. Dancing, superb food, service, black tie atmosphere ($10 to $20). *Suvretta House*. More conservative in the same grand manner ($10 to $20); *The Kulm*, the biggest, also a black-tie atmosphere ($10 to $20); *Caspar Badrutt*, more simple, a sports hotel ($7 to $10).

DAVOS. Undoubtedly the best skiing in Switzerland is at Davos Dorf (Davos Platz is where the sanitariums are). The most famous and the world's longest run is the Parsenn (the Parsenn Derby takes place in February). The largest ski-school in Switzerland. Where to stay (all rates American plan): *Derby*, the hardest to get in ($8 to $10); *Fluela Sports Hotel*, a bar and dancing every night ($7 to $12). In Davos Platz the *Hotel Belvedere*, big, modern, with dancing every night ($9 to $15).

KLOSTERS. For skiers who want to ski the Parsenn but avoid crowds: becoming more fashionable. Where to

(Continued on page 158)



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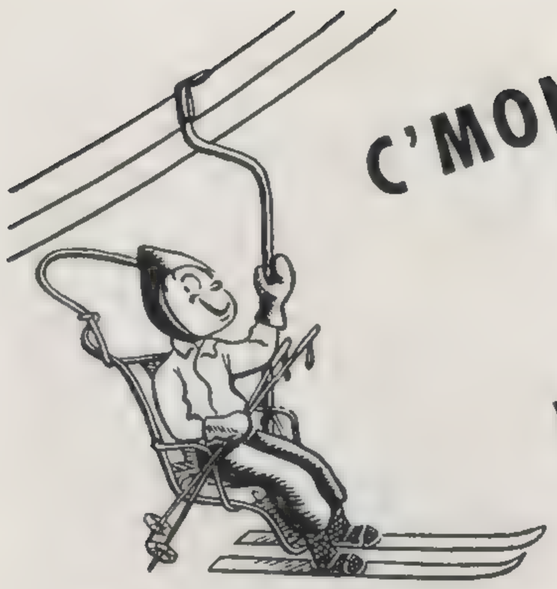
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SKIING IN EUROPE

(Continued from page 156)

stay (all American plan): The *Chesa Grischuna,* wonderful Swiss food, Swiss music, small but attractive ($7 to $10); *Grand Hotel Vereiner,* the largest ($4 to $10) and the *Silvretta* ($8 to $10).

GSTAAD (3445 feet). Increasingly smart and popular. Moderate skiing. Where to stay (all American plan): *Gstaad-Palace,* dancing ($12-$15); *Bernerhof* ($7 to $9).

ZERMATT (5315 feet). One of the gayest post-war ski-spots, Zermatt is at the foot of the Matterhorn. A "Village of guides" among 15,000-foot peaks. Skiing from December, best in March and April. Where to stay (all American plan): *Hotel Riffelberg* ($6 to $9); *Zermatterhof,* full of charm, dancing, Swiss entertainment, yodelers ($6 to $10).

FRANCE

The French mountains tend to be steeper, more abrupt than the Swiss. American interest in skiing in France is increased by the controversy over the Allais method. Megève, Chamonix, and Val d'Isère are three major resorts, all in the Mont Blanc chain of the Alps. Best reached by an overnight train ride from Paris.

MEGÈVE. Megève is the Paris of skiing. L'Ecole National du Ski Français has its largest ski school here. There is skiing from December to March. Where to stay (rates American plan): *Mont d'Arbois,* ten minutes away from Megève, reached by ski lift, sleigh, or motor (about $12-$16.50); *Résidence* (about $9.50-$11.50): Megève restaurants, Prieuré and l'Arly. Night clubs with Paris stars like Edith Piaf.

CHAMONIX. In a narrow valley at the foot of Mont Blanc. Skiing sometimes into May. (A newly finished cable car up to the Col du Midi brings August skiing.) Where to stay (all American plan): The *Majestic,* largest, most elegant (about $10 to $12); *Grand Hotel des Alpes,* sporting (about $9 to $12); *La Sapinière,* charming little hotel outside Chamonix ($6 to $7.50). Night clubs; gambling at the Casino.

VAL D'ISÈRE. A young, growing, informal ski centre—less expensive. People ski right to cocktails. Variety of slopes; skiing from November through May. Where to stay (American plan): The *Solais* ($4-$7); the *Dôme* ($4-$5.50) and the *Relais* ($4 to $5); the *Parisien* ($3.50 to $6).

ITALY

The Italian Alps and the Dolomites are as much a ski heaven as their better-known neighbors.

SESTRIERES (in the Alps). Nothing but skiing, no shades of resort life. Skiing is as varied as anywhere in Europe. Where to stay (American plan): *Grand Hotel Principi di Piemonte,* conservative ($7 to $10); *Grand Hotel Duchi d'Aosta,* architecturally shaped like a silo ($6 to $10).

CORTINA D'AMPEZZO (in the Dolomites). The site of the 1956 Olympics, varied skiing. Where to stay (all American plan): *Majestic-Miramonti,* ten minutes from town ($7 to $11); *Grand Hotel Savoia* ($7 to $11); *Cristallo Palace,* above the town, has its own night club ($6 to $10).

SKIING IN CANADA

(Continued from page 131)

Mont Tremblant Lodge, Inn, and Cottages: So attractive that one is content to stay in if the weather is miserable. (Rates $10 and up American plan.) There are a ski-school, repair shop, drug store, lending library; dancing every night in *La Cabane. Devil's River Lodge,* an annex to the Lodge, is on the other side of the mountain at the foot of a ski-lift. ($8 American plan.)

Of the centres between Montreal and Mont Tremblant, one of the best is the former *Mont Gabriel Club,* now run on a hotel basis. Built on top of the mountain, it has a nice mix of informality and luxe. ($9 to $14.)

QUÉBEC. Skiing around Québec is mostly incidental to a visit to the old city. On its own, its claim to fame is the ski school of Fritz Loosli, who teaches the controversial technique of parallel skiing. *Château Frontenac* becomes a ski terminal in the winter. Buses to the best skiing, half an hour away at Lac Beauport and Valcartier (both have Alpine lifts).

THE CANADIAN ROCKIES

Western Canada is for expert ski enthusiasts who have no aversion to roughing it and for sun-spangled spring skiing, the season's final fling. Only Mt. Norquay (skiing until April) has a chair lift, skiers are on their own elsewhere. The main attractions are high Alpine skiing, real powder or real corn snow, guided tours to some of the uninhabited peaks and remote lodges where everyone is ski-crazy. N.B. The big hotels in Banff and Lake Louise are closed; skiers stay at the *Mt. Royal Hotel* in Banff.

For skiing through May: *Sunshine Lodge,* most accessible of the high mountain lodges, with daily bus service to Banff; *Mount Assiniboine Camp,* sixteen miles by ski from Sunshine Lodge; *Mount Temple Chalet,* outside of Lake Louise, a five-mile trip by tractor drawn sleigh; *Skoki Lodge,* six miles beyond Mount Temple with late glacier skiing.



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1950 BAG AND BAGGAGE



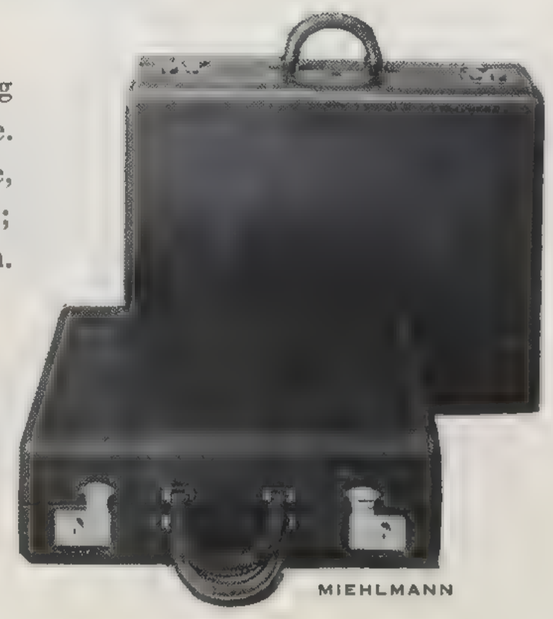
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Cases for their holiday. For him, the twenty-four-inch brown cowhide valise, $57*. For her, two oatmeal canvas boxes with stiffened sides, edged in the brown cowhide: suitcase, $48*; cosmetic case, $31*. All, by Kaufmann; Abercrombie & Fitch.



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MARY STEVENS

styles featured on page 55

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Ardmore, Pa.....*Francy's*
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Birmingham, Ala......*Bradford's*
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Chattanooga, Tenn......*Pickett's*
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THE WORD SERENITY

(Continued from page 103)

radiance such as exists, within my knowledge, nowhere else in sculpture, the same radiance as glows, about the head of the kneeling Jesus, in Bellini's Italian sky—a sky so profoundly serene that Bellini, who has given a halo to each of the sleeping disciples, has given none to their Master; the sky itself being, of His holiness, a sufficient emblem.

Now, it is remarkable that of these two masterpieces, so triumphantly serene, one is a figure of a young woman dead—"*l'homme seroit encore plus noble que ce qui le tue, parce qu'il meurt*"; and the other, a picture of the garden of Gethsemane, marks a supreme point in the Christian tragedy, beyond which, in the Christian view, lies neither despair nor chaos nor any destructive finality, but that "solution" of the human tragedy which, in the Christian context, is called redemption and is precisely analagous to the Greek tragedians' idea of expiatory release.

It seems, then, that serenity is among the essential distinctions between great tragedy and corrupt melodrama or farce; between form and formlessness. I dare to add that serenity marks an essential distinction between good and evil, and that its presence or its absence is one of the means by which good and evil may be defined. The alternative is not, as modern criticism of life and of art often pretends, between optimism and pessimism, between sentimentality and objectively observed fact, between romanticism and naturalism. These distinctions, though perhaps useful for the purposes of classification, are not essential. The essential distinction is between the serene or light-admitting and the unserene or light-excluding. No more profoundly tragic music has ever been written than the slow movement of Mozart's Quintet in G Minor, and none more serene. It has the quality of Bellini's sky and of Ilaria's sleep.

Therefore. . . .

Ah! but there are too many "therefores!" I wish to compel no one to an opinion. . . . Have you ever watched a child, in the full activity of childhood, halt as though an invisible hand had touched his shoulder, and stare? I remember such occasions in my own childhood, and in my manhood also, when a thing seen, which a moment ago was one of many and of no particular significance, has become singular, has separated itself from the stream of consciousness, and has become not an object but a source. What is the child staring at? Not at the flower or the drop of water or the face. The thing seen, which ordinarily halts our observation, has become not a wall but a window. The opaque has become the serene; he is looking through it, through the disparate appearances of life, which we falsely call reality, towards the origin of that light by which all things are seen. What awes the child is not that he has arrived at an intellectual understanding of the order of things but that he has perceived that there is an order of things.

Is it not the purpose of art to renew this perception? To record facts is journalism; to comment upon them is still journalism; to arrange them in an order convenient to an ideology is to lie; to penetrate them is to be an artist. An artist is a child who stares, not at the imprisoning walls of life, but outward through the window. Degas said somewhere that he looked through keyholes; I think he looked outward. *La tout n'est qu'ordre et beauté.*

But an artist is more than a child who stares and sees. He must communicate his vision. His own work must itself be serene—that is to say, not opaque, not obscure, but penetrable and penetrated by light. This, one might be tempted to say at first, is an effect attainable by intellectual lucidity, but it is untrue; the Code Napoléon is intellectually lucid, but, valuable though it may have been to Stendhal, it is not in itself a work of art. The effect of art is an interaction between the artist and his audience. It is necessary, therefore, that he shall say clearly what he has to say and *at the same time* induce in his audience a condition of mind in which they are capable of receiving what he has said and what—because language is imperfect—he has been unable to express intellectually. If he is to communicate his total vision, he must communicate his spell as well as his thought.

Rhyme, rhythm, scansion, structure—all those things which are comprehended in the idea of form—are not decorations or pedantic rules but a means of casting that spell without which the communications of art are necessarily incomplete. Their value lies in this fact: that they create in the listener a series of expectations which are continually fulfilled and so make him receptive of that idea of "*ordre et beauté*" which seems to be contradicted by the outward appearances of things. When once this receptive condition has been induced in him, he becomes capable of reading between the lines of intellectual language. The sky of tragedy becomes, for him, serene.

The human tragedy, as it now appears, has become farcical, brutal, and incoherent because in it neither intellectual lucidity nor the creation of form is pursued. One may understand perfectly why men are going mad if one imagines what would have happened if Shakespeare had written in a secret code or Racine in contempt of the Alexandrine, and the world had been compelled to listen to the result on loud-speakers all day and all night. The confessions, contrary to nature and reason, which are regularly made at Soviet trials are presumably obtained by the application of such mental torments, and there are plays and poetry and music being written and pictures being painted in Western Europe which are confusions in the same kind. They have neither intellectual lucidity nor

(Continued on page 162)

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THE WORD SERENITY

(Continued from page 161)

form. They utter but do not communicate. The human child, looking at them, sees only hideous walls which shout at him and close in upon him.

May it not be the supreme gift of France to Western civilization that she restore order and serenity to the human tragedy? Someone must draw again in the tradition of Ingres. I did not say "like Ingres"; I said "in the tradition of Ingres" as one might have said of Ingres himself that he drew "in the tradition" of Raphael. The question is not whether the human figure is idealized or unidealized. The question is whether it stands on its feet.

May it not be the supreme gift of those who speak the language of Shakespeare that they restore vision and serenity to the human tragedy? It is not to be forgotten that the serenest of plays was called *The Tempest*. Nor is it to be forgotten, while we are thinking of Ingres and Bellini in our search for the vital link between form and serenity, that it was not an academician but Renoir who wrote:

"But, if craftsmanship is the foundation and the strength of art, it is not all. There is something else, in the art of our forefathers, which makes their productions so beautiful: it is that serenity which causes one never to tire of looking at them and makes upon us an impression of timelessness. This serenity they had in them, not only as an effect of their simple and tranquil life, but thanks also to their religious faith. They were aware of their own failings, and, in their success as in their reverses, they saw the hand of God. God is always there and man does not count. With the Greeks, it was Apollo or Minerva; and the painters of Giotto's time also looked to heavenly protection. So it was that their works took on that sweet serenity which gives them their profound charm and makes them immortal."

Nothing is so certain as that, in the present condition of the world, there can be no deeper betrayal of civilization than to blur meaning, and, in art, to substitute chaos for form. The betrayal is committed, in nine cases out of ten, as an excuse for incompetence; the draftsman who can not compose breaks his picture into disordered fragments, as one who is losing at chess might overthrow the board; but sometimes the betrayal is deliberate so that serenity may be banished from the earth and the forces of evil dictate to the inhabitants of a snake-pit.

TO ROME NOW

(Continued from page 111)

are to be a certain number of canonizations and beatifications as well as private and public audiences.

There will be a Congress of Sacred Music from May 25 to 30. A solemn Pontifical Mass at St. Peter's will be sung by thousands of voices on May 28.

Immediately on arrival in Rome, those who wish to assist at a ceremony at which the Pope is to officiate or in which he is to participate, or be received at a Papal Audience, may apply at one of several places; the Office of the Central Committee, 30 via della Conciliazione; at the American Embassy; at the office of Myron Taylor, our Special Representative. All information about ceremonies, exhibitions, and congresses can be obtained at the Office of the Central Committee. A pilgrim's kit containing a Guide Book to Rome, with twenty maps of Rome, and a prayer book with pilgrimage prayers for the different basilicas will be available in the United States (for pilgrims only).

For those planning to fly there is a sixty-day special rate, which costs about $600, and a fifteen-day excursion, which costs about $485. (These rates are good only until March 31.)

On a great national or religious holiday, whole families are out in the open air enjoying themselves—on the Epiphany, January 6; on April 25, the celebration of the Liberation, World War II; on June 11, the celebration of the proclamation of the Republic; on June 28 celebrating the vigil of the feast of St. Peter and St. Paul and on June 29 the feast itself; on August 15, the feast of the Assumption.

Once you have seen the Colonnades of St. Peter's hung with the great Raphael tapestries, the shadows flecked with myriads of brightly burning candles, the air heavy with the perfume of flowers; once you have watched the slow-moving Middle-Age pageant procession of Cardinals in crimson, followed one after another by members of the Church's hierarchy, chamberlains of the Cape and Sword, Mace bearers, Roman patriciates, the Grand Master of the Knights of Malta, Swiss Guards in century-old costume; once you have heard the silver trumpets on the Square and the pealing of the bells all over the city; have shared the tense expectancy of the tens of thousands who wait for the appearance of the Sovereign Pontiff, you will have felt the sense of eternity that makes Rome Rome. And, whatever your creed, you will have prayed.

EDITOR'S NOTE: *Thérèse Bonney is best known as a photographer; her book* The Vatican, *the first picture story of the Holy City, was published in 1939. Other reference books for Roman visitors:* Rome *by Curtius, published by Pantheon Press; two new* Blue Guides, *on Italy and on Rome;* It's in My Pocket—Rome; The Vatican *by Ann Carnahan, recently published by Farrar, Straus and Company; and Doré Ogrizek's* Italy, *to be published by Whittlesey House in April.*

HAITI

(Continued from page 129)

How to get there: Pan American World Airways have daily flights from Miami to Port-au-Prince; flying time five to six and a half hours; cost, round trip $110 plus tax. KLM runs weekly flights. By boat only as a cruise stop-over.

Where to stay: Hotels usually are clean but small—a maximum of thirty rooms; rates from about $15 down to $6. The new Beau Rivage, on the exposition grounds. Hotel Roosevelt d'Haiti, soon to be opened. The Splendid has a pool, is mid-town. The Citadelle is high on a hill with a superb view, dining on terrace. At Pétionville, fifteen minutes from Port-au-Prince, Les Orchidées. At the mountain resort of Kenscoff, a little more than an hour's drive from Port-au-Prince, the Châtelet des Fleurs looks like a French colonial villa. Further up the mountains, Le Refuge, run by an Austrian refugee; guests must share a bath.

Food, restaurants, and night clubs: The food, generally speaking, is good, mostly creole. Specialties are: lobster flambé; turkey cooked with shrimp, according to a pirate recipe; *ti malice*, a wonderfully sharp and hot sauce served with meat. Outside the hotels listed, the best restaurants are Captain Ace's for American food; in Pétionville the Picardie and La Belle Creole (a hotel once a private house), both for creole dishes. In the hills back of the town of Pétionville the night club Cabane Choucoune has fine Haitian music, as well as a superb drummer named Ti Ro Ro.

Sports: Golf at the American Club. (An introduction is required.) . . . Tennis. . . . Deep-sea fishing: tuna, marlin, and sailfish. . . . At Jacmel, fifteen minutes by air from Port-au-Prince, a succession of beautiful and undeveloped beaches. . . . The Sunday *bamboche* with authentic native dancing accompanied by drums.

Sightseeing: For a week-end junket: a trip to the ruins of Sans-Souci, the palace built by the nineteenth-century native king, Henri Christophe; also his Citadel built to repulse Napoleon. Forty minutes' flying time to Cap-Haitien; stay at the excellent Hostellerie du Roy Christophe. The trip to Sans-Souci is made from there by motor (twenty minutes); to the Citadel by horseback through a jungle of bamboo and palms.

To buy: Local cabinet-makers can copy furniture from almost any design. . . . With time and effort, it is possible to find French Empire *objets d'art*. . . . At the Centre d'Art in Port-au-Prince, paintings by Haitian primitives; some of the best by Hector Hyppolite, Castera Bazile, Philomé Obin, and Wilson Bigaud.



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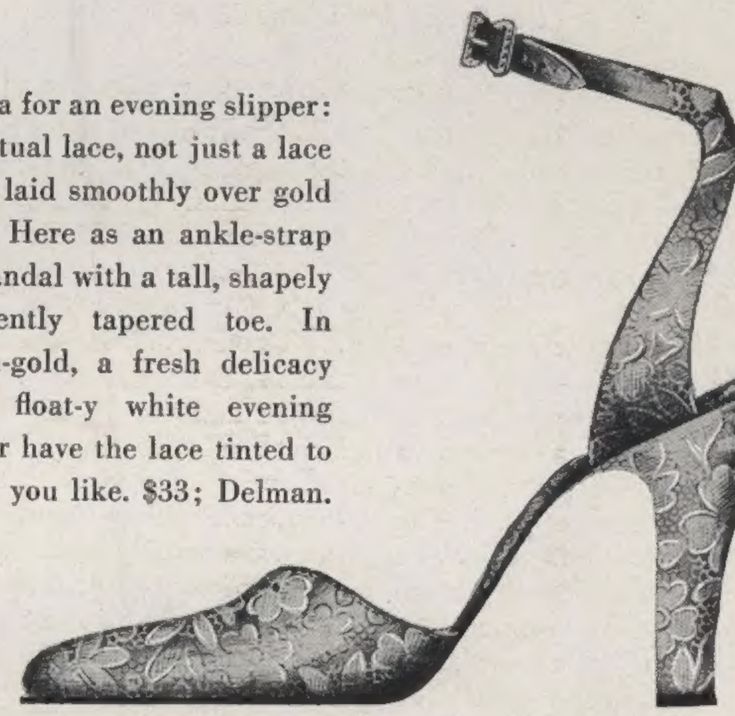
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EVENING NEWS IN LACE

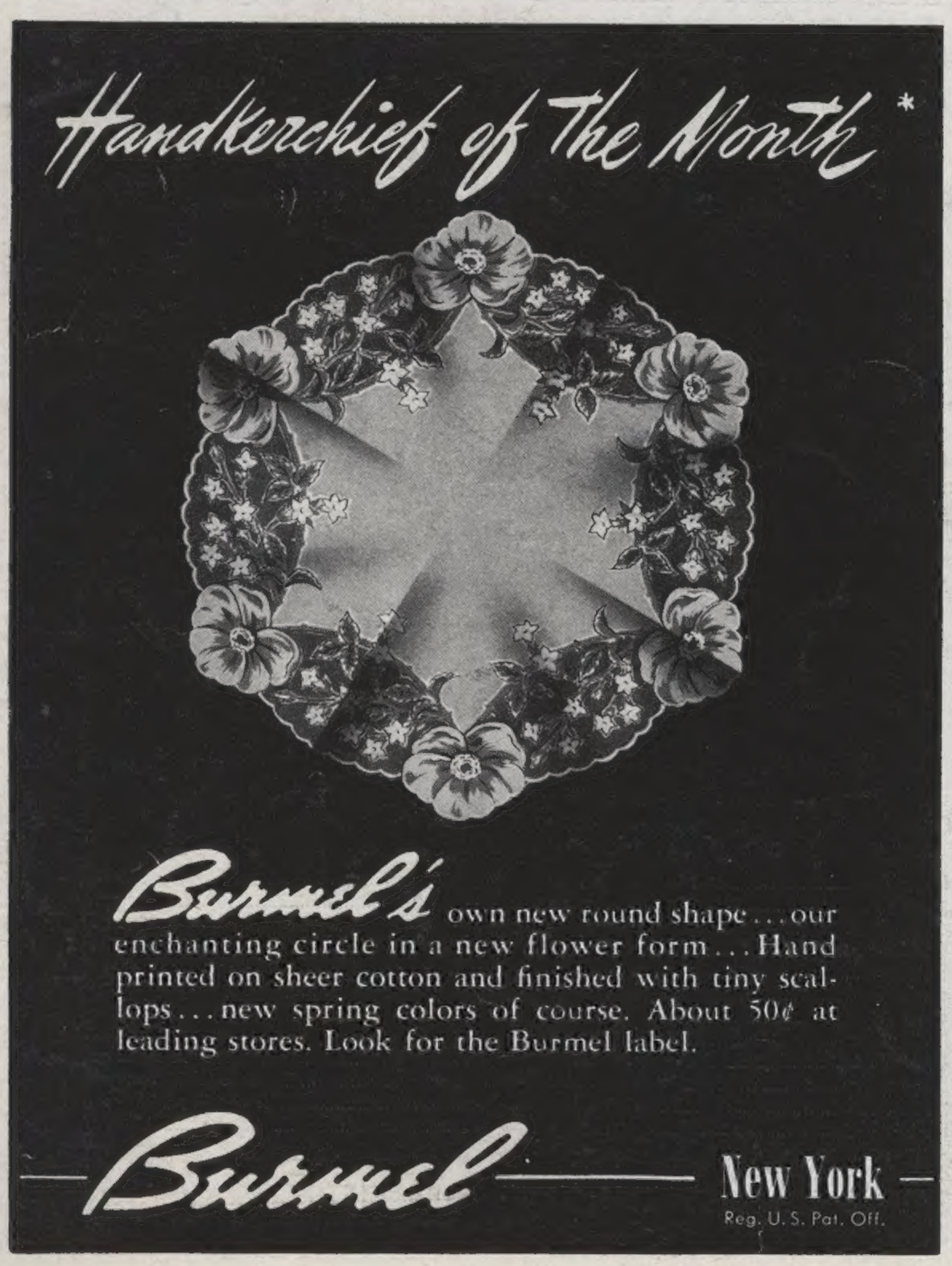
New idea for an evening slipper: lace (actual lace, not just a lace design) laid smoothly over gold kidskin. Here as an ankle-strap dance sandal with a tall, shapely heel, gently tapered toe. In white-on-gold, a fresh delicacy with a float-y white evening dress. Or have the lace tinted to the tone you like. $33; Delman.



Next: the same new idea for an evening envelope—white or tinted lace laid on gold kidskin. A frosted glitter to carry with almost any evening dresses—except prints, except lace. Bag by Lujean, $20 plus tax. Both bag and shoes at Bergdorf Goodman.



DES CARTES



PRIMER ON SHOE CARE

If you are a woman who can say, "My shoes? New? No—I've had them forever," then the following outline will simply be a reminder to you. But if you find that you frequently complain, "They're really quite new, but look at them!" then you will want to read carefully this primer on the care of shoes. Special attention is usually given to riding boots because they are expensive and expected to last a lifetime, but *all* leather goods can be long investments with good care and proper cleaning materials. If you can not have a "tack room" for your leather goods—shoes, handbags, belts—at least have a "tack box" for your equipment.

I. CLEANING AND POLISHING:

A. Calfskin, kidskin, and patent leather: A polish the shade of your shoes is good, but you can use a colourless cream on light or dark shoes. And don't forget that all colours of patent leather should be polished just as much as other shoes.

B. Alligator and lizard: Again a colourless cream works well, but the best method is to Simoniz these shoes as soon as you get them; it keeps them from getting rain-spotted. Then continue to Simoniz them just as often as you would polish them.

C. Suède: A soft rubber brush or a rough piece of sponge rubber is the best beauty treatment for suède shoes. (A wire brush should be used only to remove dry mud spots.) Or you might use a lady's-maid favourite, a Cloth and Leather Ball that comes in all colours. Perfectionists paint the edges of suède shoes with a waterproof enamel.

D. Saddle leather: Saddle soap is the polish to use on these shoes (a new crop coming this spring).

II. TO KEEP YOUR SHOES IN SHAPE:

The only way to keep closed shoes in shape is to use shoe trees. Full-shaped wooden or plastic trees are more satisfactory than the strips of metal and wood which weaken the stitching and may pull the upper away from the sole. For open shoes and sandals, no trees; stuff crumpled tissue paper into the shoe.

III. LIVING QUARTERS FOR SHOES:

Let your shoes live on a slanted shelf rather than in shoe bags, where the delicate ones may get out of shape. Or put your shoes in boxes.

IV. GENERAL REMINDERS:

A. Polish your shoes as often as they need it, which is more often than you think.

B. Give your shoes a rest between wearings.

C. Use a soft brush to polish your shoes, not a stiff one; or, better still, use a soft cloth.

D. Don't walk on crooked heels; have them straightened as often as they need it.

E. If you come home with damp shoes, put trees or crumpled tissue paper in them, and leave them to dry—but not beside the radiator.

F. Always use a shoe horn.

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